RONNY ROCKET

by

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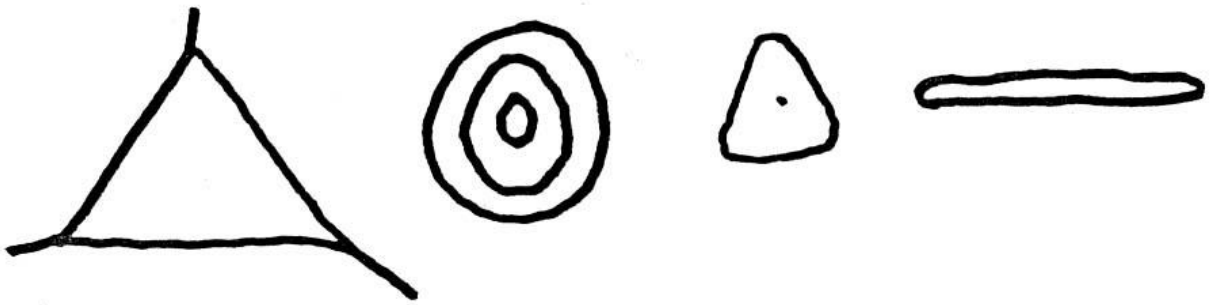
(First Draft)

There is a dark land where mysteries and confusions abound, where fear and terror fly together in troubled cities of absurdities. Black clouds race by over a soot-covered city, where it is darkest night. Only a few tiny yellow squares of light in the old buildings and factories. Everything is so dark. Very little life is noticed except the tiny dark yellow squares. There are no cars seen from this high angle looking down over the city - no people out this night.

A closer look at some of the buildings reveals a thirties style architecture, although quite plain and very massive. Office buildings with heavy industrial factories. A smoke stack pours tons of heavy black smoke slowly and silently into the dark night sky. Hundreds of heavy electrical wires criss-cross through the sky and electric hums come from giant boxes on the poles. The headlights and then a car - it moves slowly below, down a street then turns out of sight. An old neon sign over a diner says "City Diner." A large old hospital and the front steps. Inside a nurse goes by wheeling a patient on a rolling bed. The corridor is now empty. Moving slowly through the empty corridor now to darker corridor. An open steel door. Down now two flights of cement stairs and down a dark and moist corridor now to a decaying subterranean distant hospital too. Down among the boiler room pipes we hear the heavy machinery that keeps the massive building operating. Entering the room we see a man, THE DETECTIVE, standing in pants and shoes, a white shirt, a black jacket which is now hanging on a rack over against the cement wall, and over his shirt, leather straps and a shoulder holster which supports a .38 pistol under the arm. He is standing, looking at the hospital bed. In the bed, under the white sheets, lays RONALD DE ARTE’ who, because of some strange unnamed happening is now here quite disfigured. There is no human form to him really except he does have arms and legs, but they're under the sheets. The chest and head area are very strangely shaped, but there is a hole for a mouth and a nose. In the mouth there are teeth and a tongue which moves. There are two eyes above the nose hole. The eyes dart back and forth. Ronald De Arte’ is now making some sounds - very high pitched whines and is attempting to reach a piece of paper which lies on a moveable steel tale next to his bed. The Detective moves in closer and hands the paper to Ronald who contorts in order to get his arm over to it.

More high pitched whines and a knocking of his hand on the table near a pencil which leaps with every hit lets the Detective know that Ronald now requires a pencil with which to write. Ronald very shakily scribbles out the following symbols and all the while he makes very long, high pitched whines:



The Detective takes the paper and looks the symbols over. He folds the paper and continues to hold it as he turns toward Ronald again. He comes up closer to Ronald. Ronald makes some more noises. The Detective now is very close to Ronald looking into his eyes. Very faintly the big close up of Ronald stays double exposed as the Detective turns, gets his coat and goes quickly out of the room. Putting on his coat he looks suspiciously, left and right down the dark corridor - no one - he goes down the hall and disappears around the corner. No one is on the street as he crosses it to a large building where he stops and turns back to see if anyone is following him. He looks carefully all around him. Satisfied with the situation as it is, he turns back again and goes down the street into the darkness. Ronald's CU fades.

Now the Detective is in a train station. Several people are boarding a black steel train in a dimly lit passenger loading area. The Detective climbs aboard and finds a seat. Even with the lights on it is still so dimly lit. The cigar and cigarette smoke is very thick. People talk but not too audibly because the train and station sounds are so loud. It is a dull crowd of very poor working-class people. The train begins to move and rumbles through the night. At the first station nearly everyone gets off. A shot of steam and on again to the next station which appears to be the last because everyone gets off except the Detective. The people hurry through the under ground station than all is deserted. The train continues to make sounds but doesn't move. A conductor appears and finds the Detective still aboard.

CONDUCTOR
(speaking loudly)
Off the train!!!

DETECTIVE
I want to go deeper into the city. I'm a detective.

CONDUCTOR
You a detective?

DETECTIVE
Yes.

CONDUCTOR
Train doesn't leave the city... can only go one, maybe two, more stations... closed up beyond that... no one. You want to go, but only one, maybe two, stations.

DETECTIVE
Can I get another train to go further?

CONDUCTOR
No more trains ever beyond here never go... now three people.

At this, two strange looking people slowly enter the train car from the other end and begin coming toward the Detective and the Conductor.

CONDUCTOR (CONT'D)
'Board!!!

The Conductor leaves the car and the other two sit down and look at the Detective, then at each other, then down at the floor, then up at the Detective.

Outside the Conductor yells something which echoes in the background, then someone way far away yells. The Conductor yells again and the train begins to move very slowly ahead with much grinding metal sounds and huge hisses of steam. Streaking along the train moves into even heavier darkness. Occasionally a light can be seen outside the windows but mostly all is black. The lights in the train dim down lower as a humming sound comes from above the trains. The train slows and enters a station. This station is empty and very old. It looks completely un-used. Papers and dirt are blown through-out, windows are broken, and most of the lights are out. The outside is suddenly lit up considerably by a huge electrical arcing of the wiring on the train. It stops and the

lights inside come up slightly. The Conductor walks quickly into the car and as he goes by the three of them:

CONDUCTOR
Bad repair... electrical sparks!

Outside the electricity arcs again and the train jumps forward. It moves along slowly and the giant humming sound is now constant. The train goes through darkness then comes to an area where there are some lightbulbs strung on wires and then the train slows to a grinding halt. The two across from the Detective leave the train as the Conductor walks in.

CONDUCTOR
End of the line.

DETECTIVE
Is this the station?

CONDUCTOR
No one uses the station... all that's left. We have train trouble now... a bad place.

DETECTIVE
Do you know Mr. Fry?

CONDUCTOR
Fry? Nope... better get off the train now... this is the end of the line. From here on you're on your own, Bub!

The Detective steps off the train and the train begins backing up out of sight. The Detective stands near a bulb. Moths fly against the bulb... over and over again they hit at it, trying to get at the light. The Detective watches the moths.

Meanwhile, at the hospital, two men, DR. DAN PINK, and DR. BOB PLATINUM, sneak down to the hospital basement and look into each room, searching. When they find Ronald's room they enter. They move toward Ronald and he starts a high scream. They muffle him with their gloved hands, unhook his electrical apparatus, scoop him up and steal him away from the hospital.

They carry Ronald in an old sedan through dark streets to an old building. They go to a service elevator and travel to one of the top floors to a laboratory which the two of them maintain. It is

equipped with black massive electrical appliances and gadgets. The walls are a yellow-green and all is lit by blue glowing fluorescent lights giving the place a scientific eeriness.

They sit Ronald in a very special electrical chair which has several tiers behind the back of the place Ronald sits. Each tier has new dials and cords and antennae and symbols. They hurriedly begin hooking up electric cords to Ronald's body. They take a blood test and spin the blood in a special jar. They check his tongue and eyes. They throw levers, turn dials and mumble things to themselves as they work. They work very quickly. Suddenly, something begins to smoke on one of the levels of the chair and Ronald begins to bounce up and down. There is a shuddering noise... the fluorescent lights waiver... then a small poof explosion and Ronald's head droops down. Quickly the doctors analyze the situation and brings thing under control. Ronald's head comes back up and he looks around... dazed. The doctors study his eyes again. After studying for awhile they turn to each other.

DAN
Bob, we made it... this is a specimen.

BOB
Let's have a malted.

DAN
A malted???

BOB
(surprised)
Yes.

DAN
WHAT?

Dan stands up. He leaps and punches his friend hard in the jaw, smacking him hard and knocking him down to the floor.

DAN (CONT'D)
Malteds before we even hardly get a look at this!!! After all we've been through? We're going to work!!!

BOB
I meant to celebrate.

DAN

Hell no!!

BOB
I guess so, but why'd you hit me so hard?
(he pushes Dan back against a machine)
Don't hit me so hard.

DAN
Alright, but let's get a look at this specimen.

BOB
Okay, let's get a look at this specimen what a beauty! You know, we can really do something with this. Get the chart out.

They both go to the wall and Dan pulls down a wall chart entitled "The Average Handsome Man." Arrows point to specific features such as straight nose, clear eyes, ears not large, strong chin, good jaw, clear complexion, etc.

BOB
It's going to be some work.

DAN
We just have to take our time and think it through... NO MISTAKES THIS TIME, BOB!!

BOB
Whaddya mean, Bob?! What happened last time? Whaddya mean, Bob? Scalpels, boy! We'll do it okay, just don't dwell in the past. The past is past.

DAN
Look, look, look... we'll do it! We'll just take our time and get it perfect! You know I'm a PERFECTIONIST!
(slams his fist into his hand)
I can't stand these mistakes and then you wanted a malted right away. What is it?!! You understand, right Bob, we're surgeons!

BOB

We're surgeons... I meant to celebrate. You really get to me. You want me to quit? I will... I've had it... no malteds, okay. No malteds, but stop dwelling in the past. Are we in the past? No!! Hell no, I'm not going to quit... we're in the present. Why go where you're not. It's gone.

DAN
Alright.

BOB
You can't bring it back, Dan. Face it... you can't change what's...

DAN
ALRIGHT!!!

BOB
... already happened.

DAN
Shut up. Just you be quiet. Look at this chart, okay? We're in the present... we're going to operate. Let's get some sort of idea where we stand with this specimen, Ronald De Arte'. Then we'll fix some malteds... alright Bob, alright?? Now, we're starting off. It's going to be one of our finest projects...

There is a knocking at the door. The Doctors turn as the door opens. In comes DEBORAH, a very small, very finely dressed and heavily made-up woman. The doctors obviously know her and have been expecting her. Her name is Deborah.

DEBORAH
Let's see him, boys.

The Doctors take her over to Ronald on the chair.

DEBORAH (CONT'D)
Oh, Sweeties... an awful lot of work for you... oh.

DAN

Don't worry about what he looks like now.

DEBORAH
He'll be all ours, won't he?

DAN
Yes, he will.

BOB
Yes, he will.

DEBORAH
Please come up to dinner now. I've been waiting dinner in my apartment for you, will you come now?

DAN
Deborah, we're just barely started.

DEBORAH
You have to eat, don't you

DAN
Yes, but...

BOB
I can't work on an empty stomach, Dan. I'm going to start shaking.

DAN
(disgusted)
Shaking, shaking, shaking... let's eat then! I'm going to take off my light,
(takes off forehead light)
and I'm going to pull three light plugs,
(pulls plug)
and I'm going to put on my coat...

DEBORAH
Sweetie,
(she goes to Dan and takes him by the arm, then referring back to Bob)
Come, Bobby.

They exit after Bob struggles into his coat. (His lining of his coat was torn and his hand stuck in it.)

Upstairs, Deborah's apartment is extremely elegant. She has a big poodle dog and big vases of flowers. The poodle spends the entire time laying on its back under the dinner table, panting. Deborah has an older women in a uniform serving the dinner. The dish this evening is a strange looking vegetable with clusters of leaves on it. They begin eating by breaking the leaves off and floating them in a bowl of water which sits in front of them. With special spoons, they spoon in small round balls which dissolve and make the water thicker. They then cut off parts of the remaining vegetable and dip it into the thickened water bowl and eat it. It has a spicy hot taste and they all breathe funny after eating each mouth full.

The conversation during dinner is dominated by Deborah, and the older uniformed lady listens to all of it from behind the kitchen door.

DEBORAH

... A little tickle, you know where, I mean now... oh, you can bounce too, Sweetie, and roll and bounce... oh, that's good! I have a tongue, you know and right away I start using it, don't I? Right away I start using it because this is the way I believe. I have fingers, too, and right away I start using them because this is the way I believe. I take my time, hmm? And I have a breath... this breath... I breathe so quietly and softly on the neck. This is done over and over... and now I breathe all around... this is why I am breathing... because it makes a softness... the hair stands and the skin gets funny ... you know... The whole thing is so pretty, like a picture... like a furniture. Now the rubbing...

(they both turn to her)

(then they turn back to eating)

The rubbing is something that I do because this is the way I believe. The rubbing or me is beautiful... I am an artist, rubbing and rubbing. Sometimes I rub hard, sometimes I rub softly... sometimes my little fingers rub, rub, rub

so softly... so tenderly. Bobby, you look tired, I think Dan will stay tonight.

BOB
But, he stayed last night.

DEBORAH
You will stay tomorrow night, Sweet, I promise.

(During this scene, there will be shots of the panting poodle and the uniformed lady listening with her eyes closed.)

Downstairs, Ronald sits in his chair in the laboratory. He looks lonely in this strange green room, many electrical sounds humming away. A closer at Ronald De Arte' at night in the laboratory.

The Detective is standing up above the strands of lightbulbs. He's on a cliff looking down on them. He's looking at his watch, then up and around as if he's waiting for someone. Out of the darkness comes an old man, TERRY. In fact, one of the two people that travelled on the train with the Detective. He is an older man - rather mean looking and wears one pant leg rolled up exposing a gauze bandage. He carries a fly swatter with him and from time, swats his sore leg at the bandage. When the sore is particularly acting up, Terry turns the swatter around and digs under the bandage with the wire handle.

Now Terry circles the Detective slowly - eyeing him.

TERRY
So, you want to leave the city... Seen you standing here... No one leaves the city - besides that you're goin' further into the city.

DETECTIVE
I tried the other way.

TERRY
You ever been in this part.

DETECTIVE
No.

TERRY

Mr. Fry can't meet you. They asked me if I'd come up and meet you. I'll tell you right now Mr. Fry can't get you out of the city... no one can with Hank Bartells here. Hank Bartells closed everything. New rules in this part of the city... you don't understand... can you form thoughts?!

DETECTIVE
What?

TERRY
Can you form thoughts?
(swats his sore)

DETECTIVE
I can think.

TERRY
You're going to have trouble. Let me ask you a question.

DETECTIVE
Can we see Mr. Fry now?

TERRY
Let me ask you a question... Where did you get that ugly fresh face?
(silence)
Let me say it another way... How is it that you came to an arrangement of features such as that which you are exposing to me now? Can you answer that?

DETECTIVE
No.

TERRY
This is unbelievable.

DETECTIVE
Can we see Mr. Fry?

TERRY
(mimicking Detective)

Can we see Mr. Fry? Tell me a good reason why I should take you to Mr. Fry?

DETECTIVE
He's got some information for me. He was supposed to meet me here.

TERRY
He's got a brother... you know, a brother. Well, Mr. Fry's brother gave me this sore on my leg for disturbing him and his wife. He also beat me one other time on the head with his fists bent so's the knuckles hit my skull. Mr. Fry is like that too. Only worse. You can't survive in here, Sonny. There's trouble in this part of the city. Hank Bartells got everything closed in.
(they have started walking)
Mr. Fry lives over a... here wait... let me tell you a secret. It's all I know - for what it's worth to you! The blood. Look for the blood and if you find it, go up the street to the old couple - you'll know the place, it's easy. So this is all I know.

DETECTIVE
Yeah? Is Hank Bartells called Mr. Magic?

TERRY
That's right. One more thing - the other man with me on the train, that was Mr. Fry's brother. Don't ask me why I told you that – he specifically told me not to mention that... he'll know I told you so don't try to cover it up - it will only make it worse - I've had a tough time in life but... POP... POP... I'M HERE... OVER HERE...

Loud sounds come up and Terry goes running off crazily. The Detective is frightened and now he's left the place he was supposed to stay in, and he's lost. He's on a street with large low class hotels. He stands in the shadows in front of one of the hotels and overhears a part of a conversation between a hard low class girl and a smooth greasy tattooed man.

GIRL
I got idea, man... you take me for a walk...
(she moves closer to the guy)
Under the sycamore trees...
(closer)
The dark trees that blow, baby. In the dark trees I'll see you and you'll see me... I'll see you in the branches that blow in the breeze... I'll see you under the trees.

GUY
I'll twist your neck.

GIRL
NO, NO, NO, NO you won't...I'll run away from you.

GUY
I'll catch you... I'll catch you in the dark trees and kill you.

GIRL
NO, NO, NO!

The Detective goes into a hotel. Inside, behind the desk, there is a clerk who's sleeping. The Detective rings the bell and the clerk awakens slowly as if he may have been drinking a lot.

DETECTIVE
Do you know a Mr. Fry?

CLERK
No.

The Detective goes back outside and the girl and guy are still outside. He's got his hands around her throat and she has hers around his. They both are gagging over a bench in the shadows. The Detective goes back into the hotel. He surveys the lobby to get a feel for the place.

DETECTIVE
How much is a room here?

CLERK

Three and a half a night.

DETECTIVE
Alright. I'll stay a night.

CLERK
You're in 5B... top of the stairs... turn left. That's three and a half in advance.

The Detective gives him the money and the clerk hands him the key to 5B. At the top of the stairs, the Detective turns left and go to the door of 5B - opens it - and enter a tiny hotel room. Old wallpaper, some floor lamps, and old iron bed, etc. He takes off his coat and lays it on a chair. He stands for a moment then he goes to the window. He parts the curtain and looks out. Across the way there is another hotel or apartment window looking onto a livingroom. On the other side of the livingroom there is a BEAUTIFUL WOMAN reading. The Detective at first just casually glances at her, then he stares at her and suddenly the Woman looks up, right at him, smiling. The Detective lets the curtains close immediately and goes and turns the lights off. He waits then goes back to the window and slowly opens the curtains. She is staring and smiling directly at him - a fixed stare and a smile.

Downstairs in the lobby, Mr. Fry's brother BILL and Terry walk in, Bill has his hand clenched around Terry's neck and this causes Terry to walk on his tip toes. This is a long shot and we can't hear what they ask or say to the sleeping clerk, but in a moment they go and climb the stairs - presumably to go to 5B. Now in the hotel lobby is a man with a fairly large head piled high with wavy hair. He is in the shadows watching. A closer look at the man as he scratches his wrist, and skin chaffes off falling like snow on the rug. The man coughs and his cough is very bad, as if he had Tuberculosis.

A moment later the Detective, Bill and Terry come downstairs. They go to the front and there is some disturbance with the clerk. They exit the hotel. The man with the wavy hair walks around in the shadows. Suddenly he starts clutching his sides and crouching down letting out a strange sound. Only his back can be seen. He turns slightly and sees himself in the mirror as he does this he crouches way down with a wheezing sound and when he comes up, it's the Detective, although the Detective looks very confused. He goes up to his room on a back staircase and looks out the window. The Beautiful Woman is gone.

Meanwhile, Bill and Terry are walking with who they think is the Detective, but suddenly the Detective begins to stumble and fall. They help him up, but now it's a man with no face at all. Terry tries to grab the face but it breaks and the head is hollow. Inside the whole body is hollow with nothing but some dust balls and some small amount of fluid trickling out. There is a hollow rushing air sound.

BILL
I told you to stay with him all the time!!!

TERRY
Yes, sir. This is what I tried to do, this is what I was trying to do.

BILL
You tell Hank.

TERRY
Come on, Bill, don't make me tell him. This isn't what I thought, I didn't want this.
(he beats his leg with a fly swatter)

BILL
Get back to the apartment, get going. I'm going to hurt you when we get back.

TERRY
Oh, please don't.

BILL
I am though.

Bill and Terry enter a large apartment and a woman, ELEANE comes out and stands to greet them. She has a questioning look on her face.

BILL
It's just us, sit down, Terry.

ELEANE
Philip is sick.

Bill goes over to Terry, and stands over him beginning to rub his knuckles into Terry's head. Terry is crying and crying with pain.

Meanwhile, Eleane looks into the bathroom at Philip in the tub. He is a small child sitting in a large amount of dirty water. He keeps opening his mouth and out comes loud hiccoughing burps as the child jerks in the tub.

The Detective is getting a new key from a new hotel and goes into a new room. The room is similar in decor to the one he left. This one has a sort of a bay window looking over a street below. He checks things out, goes to the bed and sits, he removes his jacket and holster and gun. He puts the pistol near him on a chair, turns off the light and lies down on the bed to rest.

Back in the doctor's laboratory, the doctors have opened Ronald up and are putting electrical components inside of him. After closing him, they leave a tube through the skin onto which they hook an electrical device that Ronald will always have to wear on his chest. Out of the device comes another tube and at the end of it there is a rubber bag and a small needle which is again inserted back into Ronald's skin and taped over with adhesive tape.

After Ronald is running properly, the doctors start on the cosmetic aspect of the surgery. They use electricity in several foreign manners to carve Ronald's face and graft on new features. Unfortunately, these doctors aren't the artist they think they are. Their hearts are in the right place, and they have tremendous energy, but the results are far and away from handsome. The doctors are very serious while they work. They concentrate very hard and their faces contort in funny ways. Every so often, they stop working and fix malted milks for a break. It's now break time and Bob is bringing the malteds over to where Dan is by Ronald. As they drink their malteds they discuss their work.

BOB
What are you thinking?

DAN
I'm thinking that the ears will have to be really done well this time, Bob.

BOB
I agree with that.

DAN

They're complicated. And always before we seem to hurry through the ears.

BOB
You want to divide up the work as usual? I'll take the ears and you do the nose or something?

DAN
Maybe...
(he reaches over slowly and turns a dial and Ronald moves some and opens his mouth. Inside the mouth the tongue starts flapping. He turns the dial down some.)
That mouth is going to be a problem.

BOB
Well, do you want to talk it through? Shall we start on it?

DAN
There's something else that we haven't thought about, Bob. And, that is hair.

BOB
I was going to say... yes, I know, hair, that is something to think about.

DAN
Hair...
(he downs the rest of his malted and stands up, close to Ronald)
... I'd like to do the ears, Bob.

BOB
You've been leading up to this! I know they weren't quite right last time. You want the ears? Well, I want the ears, too!
(he stands up)
I grafted them high last time... but, this isn't the point. I'm the ear specialist... you've got no right taking the ears. You've only done one ear! I want the ears.

(he's trembling)
You've been trying to think of a way to get the ears. I know you. You've been lying awake nights thinking of how you could manipulate me into giving you the ears... and on THIS project! I've seen you planning... I knew you were trying to get them from me, I knew it.

Bob strikes cut and smashes Dan in the face. A short fist fight follows and then...

BOB
(bleeding & panting)
Alright... You take the ears. It's not worth it. I'll work on something else. Maybe the hair or something.

DAN
(panting)
No... I'm sorry, Bob. We'll both work on everything. That way it'll be perfect. You take an ear and I'll take an ear. We just have to keep good measurements... WE'VE GOT TO KEEP GOOD MEASUREMENTS!!
(He buckles over and slams his fist into his hand for emphasis)

The laboratory is now lit for precision work and the chart of "The Average Handsome Man" has been moved in closer to the doctor's work area. They are each working on Ronald's head. The process involves a light foam over the skin and electrical instruments hooked here and there. Small electrical tools are used by the doctors to reform Ronald's skin. The foam hides most of the work. Dan is now putting the nose into place. Bob is assisting. Dan lifts the nose off the table (where he has been fashioning it). The area for the nose has now been cleared of the black scaliness that had covered it before. Dan is just starting to place the nose.

BOB
That looks good.

DAN
If I can place it now, let's have the opening.

BOB

Alright.
(He pulls some skin apart)

DAN
(placing the nose)
This is about the best nose we've ever done.

BOB
It is.

DAN
Hand me the cotter and then let's stitch this.

BOB
Hold it... let me plug it in.
(as he plugs the cotter in Ronald begins to make a strange noise. Bob adjusts a dial and he stops. He hands Dan the cotter)

DAN
Good.
(he begins a delicate burn all around the seam of the nose and head, Bob begins a stitching process.)

Later, Deborah is standing looking at Ronald and his new nose. The rest of Ronald's head is covered with foam except for the mouth which looks like it always has.

DEBORAH
This nose reminds me of a small pillow... it's so soft looking. I like it very much. You are rebuilding this boy... he is so fortunate to have you two.

Dan and Bob smile. Deborah walks slowly crossing the room, then turns.

DEBORAH (CONT'D)
Bobby, come now... upstairs with me.

DAN

Go ahead, Bob. It's late, we're through for the night.

BOB
(smelling a rat)
Don't do anything till I get back.

DAN
I won't.

BOB
Don't even clean up anything... Promise?

DAN
I won't.

BOB
Do you promise?

DAN
(screaming)
I PROMISE!

BOB
Just go to bed...

DAN
I PROMISE... I PROMISE, I PROMISE!
(stamps his feet)

DEBORAH
Come, Bobby, Dan will behave himself.

Deborah and Bob are crossing her livingroom. It is fairly dark.

DEBORAH
Remember the yellow light bulb?
(she laughs, Bob is embarrassed)
I've got a new one for you, Bobby. And, some new wire. Happy? Hmm?... Happy?

Bob smiles sheepishly.

Downstairs in the laboratory, Dan is over near Ronald and he is pacing around and around. Suddenly, he decides to break his promise and plunges into work on Ronald. He plugs in several appliances

and Ronald starts to bounce up and down... he also starts to emit strange sounds again. Dan pulls some of the plugs out and Ronald slows down. He adjusts some dials and Ronald is alright again altogether. He begins to prepare the side of Ronald's head for an ear.

Upstairs Deborah and Bob are in bed. It is quite dark. Bob is on his hands and knees under the blanket and straddling Deborah, who is smiling and laughing as she reaches back to plug in a wire. Bob screams outs as yellow light glows out from under the blanket illuminating Deborah's chin and sending a faint yellow glow around the wall. The light begins to blink on and off and Bob begins to laugh and scream, laugh and scream, in unison with the yellow light.

In the laboratory the next morning, Dan is still at work. Dense fog is seen out the windows. Dan already has one ear on and is working on another.

Upstairs, Bob and Deborah are crossing the livingroom. Deborah's poodle is whining softly.

DEBORAH
Hmm?

BOB
Yes.

DEBORAH
Better than ever before?

BOB
Yes. Deborah? Can I come up again tonight? Dan had two nights in a row.

DEBORAH
We'll see.

BOB
Alright. Would you clean my hands again?

DEBORAH
Here, let me wipe your hands and face, Sweet.
(She begins to wipe Bob's face with a damp cloth she has been carrying. She wipes his face over and over

(She curves her hands over his shoulders.)

Take these sweets for you and Dan.

(She goes to the table and gets some very fancy large candies and gives them to Bob. He has to hold them with both hands.)

BOB

I'll have to clean my hands again now.

DEBORAH

Goodbye for now, Sweet.

BOB

Goodbye... maybe I should have cleaned my hands better... these candies...

DEBORAH

They're fine, Bobby. Your hands are clean. Now go wake up Dan... Goodbye.

BOB

(as he goes downstairs)

Goodbye... I'll clean them again anyway soon for work.

It's hard for Bob to open the door to the laboratory while his hands are full of candies, but he finally manages.

Meanwhile, Dan hears Bob coming in, however, he's in a tickelish spot and has to hold several things in place, including a cord in his mouth. He can't hide the fact that he's been working on Ronald without Bob.

Bob enters and sees Dan. At first he smiles then he sees the ears. In a rage, Bob flies across the room. He wads the candies in his fists against Dan's head. He hits Dan over and over again.

Later, the two of them are working very silently. Both are beaten looking. Dan has mussed candies stuck in his hair. As he rubs his eyes...

DAN
My eyes are still burning. What was that?

BOB
Your eyes deserved to be burned.

Suddenly, Bob moves a lot of the foam away with an air instrument and forgetting his anger, yells out...

BOB
Dan, look! He's looking good!!!

They push more foam away to get a look. They're both excited.

DAN
Pull # three light.

Bob pulls a switch and Ronald moves up in his chair.

DAN (CONT'D)
Pull # four and five.

Bob pulls them and Ronald moves his head around a little and then begins to start a long scream.

DAN (CONT'D)
Go on five.

Bob pulls number five back where it was and right away the scream stops.

DAN (CONT'D)
Let’s come up to 15,000 on the device.
Maybe we can speed the healing up.

BOB
That's a good idea.
(Turns some dials)

DAN
All the fluid there is just over, you know.

BOB
I know, it's going to be easy now.

DAN
Go on # four.

Bob pushes number four back to where it was and Ronald sits down some. They apply some more foam again, and resume working. What they got excited about wasn't very good looking. All the features on Ronald are well formed but they do not work well together. One ear is quite a bit larger than the other. And there is no hair at all. Several areas are not yet healed either. Suddenly, Dan starts removing foam again.

DAN
Let's look at this again... We've got the touch, Bob. We've got the touch.

Bob crouches down and eyes the ears on Ronald.

BOB
The ears may be slightly off...
(he looks at Dan, Dan dives him a look back)
But he's looking very good. Let's clean him up.

They peel away the coverings, foam etc. and exposing more and more of the new Ronald.

BOB
I mean, what can we say. Look at the quality... the workmanship.

They slap each other on the bank.

DAN
I'm a little worried about the hair.

BOB
He's got to have hair! I hate sticking in all those little hairs though... that's going to be a big job.

DAN
Well, we've got to do it then. What color do you think?

BOB
We've got a bunch of brown ones left.

DAN
Alright, by God, let's use them.

LATER: The top of Ronald's scalp. Dan and Bob have put in several hairs. The hairs are long and wirey, and they have many more to place before Ronald will even begin to look like he has hair. He looks quite strange now with these few wirey hairs sticking out.

BOB
You keep going. I'm going to get us a malted. This hair is getting to me.

DAN
Alright... me, too.

Bob goes over and scrubs his hands and gets going on a couple of malted milks. Dan remains sticking in more hairs - one at a time. Bob brings the malted milks over and Dan stops working and takes a drink.

BOB
My hands came clean.

DAN
They look clean... I'm going to suggest something and you can stop me if you want to, but I'm going to suggest it anyway... a wig.

BOB
A wig?

DAN
A wig.

BOB
A wig... that's a qood idea. We'll stop sticking in hairs then?

DAN
We won't stick another.

BOB
Shall we get a brown wig?

DAN
(pause)
I've been thinking red.

BOB
Dan, you won't believe it but I've been thinking red, too.

Later that night Deborah, Bob and Dan are all staring at Ronald. He has on his new red wig of high wavy pompadore style hair.

DAN
It's perfect.

BOB
It's perfect.

DEBORAH
It is perfect, Sweets. Is he finished?

DAN
Almost, but we have to start him. You set, Bob?

BOB
All set!

DAN
Pull three light!!

DEBORAH
Oh!!

Bob and Dan each have several controls. They begin turning dials and pulling levers. The chair begins to vibrate some and Ronald begins to come to, but very slowly. From time to time he opens his mouth and emits strange sounds and also from time to time he blacks out altogether. Even when he's out, he twitches and bounces. When he begins to fade, Bob and Dad pour on the juice and the lights dim way down and there is an eerie glow. Deborah looks beautiful in the glow as she watches the spectacle. Slowly, Ronald begins to

come to again. He looks very awake and his eyes roll about. He begins to move and he begins to scream. He starts to stand as he screams and vibrates violently when all the lights blow out. POW!!! All at once. Ronald falls back in his chair and is still, however, he looks awake now. The moonlight is illuminating the room slightly.

DAN
Scalpels!

BOB
(looking down out the window)
I think we blew out the whole building.

Ronald moans and his eyes start rolling.

DAN
I hope he's alright.

DEBORAH
How will you fix the electricity?

DAN
They'll be on it soon, but last time it took hours. I'm afraid this is it for awhile.

Ronald stops moaning and looks peaceful.

DEBORAH
He looks peaceful now... in the darkness.

DAN
I think he's alright... we brought him around.

A CU of Ronald reveals open eyes and a dazed, peaceful look.

Bob, Dan and Deborah move to a window and look out on the city. Deborah turns to Bob and then to Dan. She gives Dan a slow tender kiss on the lips and then she gives Bob the same. The three of them stand close together looking out the window. Ronald sits looking around the room still tied to many wires and sitting low in the chair.

Some clouds go by slowly, and Bob and Dan and Deborah hugging now, watch the city and the sky.

Suddenly the power comes back on. Ronald screams bloody murder and is shot out of his chair ten feet through the air. The wires stuck to him keep him from going any further. The lights in the room blink on and off and the equipment goes crazy with sounds and sparks. Dan and Bob rush to turn things off.

BOB
What happened?!!!

DAN
You forgot to turn the damn machine off, that's what happened.

BOB
I forgot?

DAN
Well, what does it look like?

DEBORAH
Sweets, stop.

BOB
I forgot?! What about you?

Bob shoves Dan and he trips over Ronald's wires. Bob hits Dan hard in the nose. The fight goes on all around Ronald who is also on the floor. In and amongst the wires, Dan and Bob beat each other while Deborah is screaming for them to stop. Ronald sits up... the lights flutter several times, dim and then go out. This stops the fight and all is dark and quiet except for heavy breathing.

DAN
There must have been 10,000 volts through him.

BOB
I think we may have some trouble here.

DEBORAH
You're bad... you're bad, bad, bad.

DAN
Did you see him fly across the room? Like a rocket?

Sounds come up slowly.

BOB
Ronny the Rocket.

DEBORAH
Ronny Rocket.

Up close on Ronald. In the moonlight laboratory he says

RONNY
Ronny Rocket.

The other three turn to him in amazement.

Later, Dan and Bob and Ronny enter Deborah's apartment. Dan has hold of Ronny's hand and leads him along. Deborah hears them enter and come out of a room to greet them.

DAN
We thought it was about time to show Ronny your apartment. See Ronny, isn't it nice?

Ronny looks around but says nothing. Ronald is wearing clothes (instead of a hospital type robe as before). He wears an electrical appliance on his chest and the tube and wires coming out of the device go inside his shirt. One plug and cord comes off the device and hangs down and then goes off into Ronny's pocket. Ronny is developing acne.

DEBORAH
Hello Ronny, Sweet. I'll show you around.

Bob and Dan sit down on two fat stuffed chairs while Ronny looks around. They watch Ronny and Deborah fondly.

DAN
He doesn't seem to be vibrating too fast today. I was beginning to get worried. There was something funny there.

BOB
I hope we didn't hurt him too bad the other night. I think that's what did it. I know it sounds like a big job, but maybe we should run him through the RZ again.

DAN
Hell! The work!!

Ronald has discovered the big floor model radio which is on very low. He goes up near it and some static occurs but he tries to hear the voices, etc. Deborah goes to him.

Deborah takes Ronny's hand and begins to lead him but her poodle dog stands up and begins to growl. Ronny makes a small noise and leaps back. He shakes with fear.

DEBORAH
Would you like to listen to the radio? Let's find something for you.

Across the room, Dan and Bob continue with their conversation yet they are watching Ronny's interest in the radio.

DAN
It's that flip-flop-flip-flop effect we got before. I don't know. It could be trouble.

Deborah hits on a station that come in very clear. A beautiful soprano voice is singing a wonderful birdlike melody. Ronny is captivated. Suddenly, he begins to mimick the sound. He has a great voice, and although he doesn't sing the words he catches the melody beautifully.

DAN
Would you listen to that?

BOB
That's pretty good, look at him.

They watch the tiny red haired pompadoured Ronny singing out in front of the large dark wood floor model radio. Some big vases of roses are by his side. Deborah listens to Ronny happily.

DAN
I wonder how old Ronny is.

BOB
I don't know, twenty maybe.

DAN

Twenty? Hell, he's got acne. Pretty bad, too. I'll bet he's sixteen.

BOB
Probably sixteen, yes. I was overshooting at twenty. He's high school age. High school was such a dream.

DAN
High school, that's it! We've got to get Ronny into high school and get him an education.

BOB
Oh I don't know... He's going to have to learn an awful lot before we could ever get him in.

The song ends now.

DAN
Ask Ronny if he would like to go to high school.

DEBORAH
Oh, that's a good idea!
(to Ronny)
Would you like to go to high school?

Ronny mumbles some strange sounds. Deborah looks over to Bob and Dan.

DAN
We'll have to teach him some things...
(to Bob)
At least he's alive. We'll have to get him enrolled though... that will mean questions... we have to have a plan!

BOB
We have to think!!

They all look at little Ronny Rocket.

Later, a morning in the laboratory. Dense fog is outside the windows. Deborah is there with Dan and Bob and Ronny and everyone is dressed up. Ronny is saying the alphabet over and over again.

DEBORAH
Oh, I'm getting nervous.

DAN
Everything will be fine. They'll just probably ask a few questions then enroll Ronny and we'll go home. When they ask for his school records just hand them this. I got this made up to show them. Just average grades, etc.

Dan shows this to Deborah.

BOB
I've changed my mind. You go ahead, I'll stay here.

DAN
You're going. You're his uncle and I already told them you were coming with us...
(then he says to everyone)
No one will find out about us.

RONNY
C, D, E, F, G, H, I, J,

BOB
(begrudgingly)
Alright, how do I look... my hands?

DEBORAH
You're ready... alright, Sweets we are going to the high school now.

They take Ronny by the hand and leave the laboratory.

They enter the front hall of a large old high school. A student goes by but other than that the hall is empty. They proceed to go to the school office. They pause and brace themselves before entering.

When they enter they are confronted by a very old stern RECEPTIONIST who speaks right up.

RECEPTIONIST

Can I help you? What is it you need?

DAN
Yes, we're Mr. and Mrs. Pink. We have an appointment with Mr. Murdough... the principal.

RECEPTIONIST
Yes, I see. He's expecting you.
(she looks at her watch)
I'll get him.

She exits and returns with MR. MURDOUGH.

When they walk through the outer office everyone stares at Ronny... including the principal. Once inside his office they face Mr. Murdough behind his desk. The door has been closed.

MR. MURDOUGH
Hello Mr. and Mrs. Pink.

DAN
Hello Mr. Murdough. This is Ronny and his uncle Bob Platinum.

MR. MURDOUGH
Hello Ronny... Hello Mr. Platinum. Would you all be seated? Yes, good, now, you want to enroll Ronny in our school?

RONNY
Q, R, S, T, U, V, W, X...

MR. MURDOUGH
Ah... yes... well.

DAN
Yes we would.

RONNY
B, C, E, E, F...

MR. MURDOUGH
(worried)
Where did Ronny attend school last year?

DAN

High School of Factories and Service... we have his records.

MR. MURDOUGH
Good, may I see them?

DEBORAH
Here they are.

RONNY
P, Q, R, S, T, U, V...

MR. MURDOUGH
Not bad! However, we will have to give him an entrance exam of our own, I'm afraid.
(he studies Ronny)
It is our policy on all transfers... it allows us to better place the student in a class where he will fit in. What is the chest appliance I see on Ronny?

DAN
(answers for Ronny)
He's recovering from an illness... He has to wear this... it must be plugged in every fifteen minutes.

MR. MURDOUGH
I'm sorry... every fifteen minutes, too!

RONNY
F, G, H, I, J, K, L...

DEBORAH
We hope this will be a good school for our Ronny. He needs your co-operation, he needs the care... he needs the attention... this is the way we believe.

MR. MURDOUGH
I see.

DAN
When will the entrance exam be given?

MR. MURDOUGH

Right now if you like... Ronny?

RONNY
P, Q, R, S, T, U...

BOB
(to Ronny)
Your test Ronny.

Dan crouches down to Ronny.

DAN
Ronny... listen to me... Ronny...
(the principal watches wide-eyed)
You're going to take your test now... Alright? Ronny? Your test... your test is now.

DEBORAH
Ronny... the TEST... TEST.

RONNY
B, C, D... E... test.

DAN
Yes! NOW!
(to principal)
He's ready now.

The principal is staring at Ronny and the group.

Ronny is now off in a room by himself taking the exam which is a written exam. It's a multiple choice test where one darkens little squares of your choice. At the top of the paper he has written his name as Ronny Rocket. In the middle of the exam he slows down and has to be plugged in. He then resumes work. Suddenly a bell rings and Ronny's head flies back and his mouth goes open. When the bell stops, Ronny is back at the exam again. Deborah, Bob and Dan are watching Ronny from behind a glass door.

DAN
I told him just color in the blocks where he wanted to... we'll leave it up to fate.

BOB

He looks like a student though... doesn't he? Working away like that. I worked hard like that in school.

DEBORAH
When I was at school I played and played. Now it's the same. Life is so beautiful. This is how I believe... life is beautiful.

Later in the principal's office they all wait as a woman brings in the results of the entrance exam. She hands them to Mr. Murdough. The woman exits. Murdough looks at the exam and then at Ronny.

MURDOUGH
Ronny Rocket.

RONNY
Ronny Rocket.

MR. MURDCUGH
You like mathematics?

Ronny says nothing.

MR. MURDOUGH (CONT'D)
Are you interested in mathematics?
(getting no response from Ronny he speaks to the rest)
He shows a definite gift in higher mathematics, quite a gift. The rest of the exam is mediocre, but as far as I'm concerned, he is eligible for our school. He's a puzzling boy. Does he have brothers and sisters?

DAN
No, he's an only child.

MR. MURDOUGH
I see, an only child, huh Ronny?

Ronny says nothing.

MR. MURDOUGH (CONT'D)
(looking at Ronny)

He's got the blemishes they all seem to get at this age.

(he chuckles over this and tries to get them to chuckle along)

I had the blemishes bad when I was a youngster. Coal cities is where I grew up. The black coal dust clouds would blow all day and all into the night, it got the coal dust in my teeth and hair and all in the pores of my skin. All the kids had it bad. It's when I saw Ronny here, I hadn't seen it quite like his since I was back in the coal cities. The factories here will do it, too. The coal, the smoke. The black smoke makes red sores. That always seemed funny to me... that black smoke would make red sores. All the kids sure had 'em. Reminds me just looking at Ronny.

(he picks up the exam)

So this Ronny Rocket is a mathematician, is he?

(all nod up and down)

Ronny Rocket.

RONNY

Ronny Rocket.

MR. MURDOUGH

Yes, well you can start school on Monday, Ronny.

At this, the camera moves in on Ronny and he gets a queer expression on his face and bends over slowly and walks to an outlet and plugs himself in. The principal watches this. Ronny's face is close now, forlorn, a far away look in his eyes. Deborah, Dan and Bob all look at Ronny, and then at each other and Mr. Murdough then back to Ronny who has found several dead flies by the window. He is gathering them together in his hand.

Back with the Detective. He, too, is by a window. he is watching a fly batting against the window trying to get out of the light. Down below in the corner he also sees a big black spider waiting. The Detective is in the new hotel room. Very dreary daylight filters in. The Detective looks down below into the street. The street is lined with black cars and is very quiet. A man dressed in a black overcoat goes to one of the cars and opens the door. He

is about to get in when he spots a man he knows who is in exactly the same position only across the street and up aways. They have to yell pretty loud to be heard by each other but they exchange hellos and yell out the following conversation which the Detective overhears.

JAMES
Hey, Pete! I got my car fixed.

PETE
I was going to say... you got your car fixed.

JAMES
They were going to polish it.

PETE
They fixed it up though?

JAMES
Pretty good, it runs bad though sometimes.

PETE
Oh yeah?

JAMES
Hey Pete, it's blowin' black smoke, what does that mean?

PETE
Blows black smoke?

JAMES
Yeah

PETE
Did they put that distributor in?

JAMES
Yeah, they said it was the right one.

PETE
If it was the right one would I tell you it was the wrong one? You're blowing black smoke aren't you?

JAMES
They told me it was the right one.

PETE
You're wiring's all off, you've got the wrong distributor.

JAMES
It's blowing black smoke, I know that.

PETE
Well, I'll talk to you about it sometime, but they put the wrong one in.

JAMES
Did you see the girls down at Jim's? They're beautiful girls, Pete.

PETE
How is Jim?

PETE
He's had another heart attack.

JAMES
He didn't have another heart attack. He told me his arm tightened up, well, if it was a heart attack a lot more than that would have happened.

JAMES
He told me it was another heart attack.

A very dirty dog walks by Pete dragging a dead mangled animal.

PETE
Well, what about those doctors last month... that's not what they said. They had him up to their private lab and everything.

JAMES
You got a few minutes? We could get a drink.

PETE

No, I gotta go up, and get my dad. He's comin' over to the house to fix my spring mattress.

JAMES
Oh yeah? I haven't see him in awhile.

PETE
No. He's been up there in his room, sick as a dog he says. He says sick as a dog but I say he is just too damn lazy to go out anymore. His place sure stinks up there though.

JAMES
Oh yeah? It's pretty bad huh?

PETE
Yeah, he's getting pretty old.

JAMES
My aunt is getting that way. The neighbor lady called in the authorities and they had to put in kerosene oil and scrub out her place. You couldn't get near her she smelled so bad.

PETE
Yeah, they can get pretty bad. I know my dad's place sure stinks up there.

JAMES
The problem is I guess they're getting old and can't get to anything anymore.

PETE
Yeah, you got your job yet?

JAMES
Nope, not yet... still waitin. Hey, Pete?

PETE
Yeah?

JAMES
You ever find anymore of those string beans?

PETER
No, I never did.

Just then the Detective spots Terry down the street spying on him. The Detective leaves the window and rushes out to the street to catch Terry. When Terry sees the Detective coming after him, he starts to hobble off. The Detective catches him.

DETECTIVE
Alright, old man.
(the Detective has Terry in a strange hammerlock hold)
How'd you find me here?

TERRY
OW!

DETECTIVE
Where's Mr. Fry's brother? Where is he?

TERRY
Bill? I don't know. OW! Hey, you're snappin' my neck... my spine is splitting! I can feel it! Stop it! I'll tell you...you're snappin' me in two!

DETECTIVE
Where?

TERRY
He's home.

DETECTIVE
What are you doing over here?

TERRY
I'm up for a drink at Pop's.

DETECTIVE
C'mon, tell me...

TERRY
Come on... tell me a riddle. Make a riddle... why'd the man go out?

DETECTIVE

You're really on the bottle, huh?

TERRY
Bill would kill me quick, no bottle.

DETECTIVE
What are you doing over here?

TERRY
I come over for... what's that you're doin' to my neck? It's splitting off and you're going to kill me.

DETECTIVE
I'm not going to kill you, you just tell why you're over here and why you tried to get me the other night.

TERRY
I can't breathe...
(gagging)
Why'd the man go out... why'd the man go out?

DETECTIVE
Come on ... tell.

TERRY
Where's my swatter, man? Let me get to my leg... you got to... I got the worms... MY GOD, where's my swatter? All my blood's goin'! I left it at Pop's! I left it at Pop's!

DETECTIVE
Alright, let's go get it and meet this Pop... maybe he can help you talk.

TERRY
Get that swatter... got to!

They go quickly through some dark back streets to a little diner named Pop's. Terry practically leaps in when he spies his swatter. Immediately he digs into his leg under the bandage and eases the itching.

POP, who is the old man behind the counter, eyes the Detective.

DETECTIVE
(to Pop)
You know this man?

POP
Yeah, Terry. What's it to ya, Bud?

TERRY
Hi, Pop.
(then quietly to Pop)
Where's Andy?
(Terry laughs)

POP
Shut up!

DETECTIVE
Say, do you know a Mr. Fry?

POP
Beat it.

TERRY
Got to go now, Pop.

DETECTIVE
Wait a minute.
(senses something)
Come on, Terry, can we go upstairs here?

POP
No, you can't go upstairs here.

TERRY
Andy wouldn't like it... Andy wouldn't like it.

There are a few other people in the diner. One of them is a large man who has a peculiar sort of bug-eyed glazed smile. The man is eating a pile of large jelly doughnuts, covered with white powdered sugar. He is also having a large glass of milk with the doughnuts. Every so often he opens his eyes real wide and smiles.

The Detective draws his gun and moves to the rear of the diner.

DETECTIVE

Alright, hold it everyone. Terry, you and I are going upstairs to see Andy.

POP
Get your butt outta here. You can't go upstairs.

Pop looks at the doughnut man and the man's eyes bug out and he's grinning from ear to ear. Pop is nervous.

TERRY
Let's go from here, now!

DETECTIVE
No.

Detective starts climbing the stairs and the doughnut man bugs his eyes out again and gives Pop a big smile. Terry waits but then follows the Detective upstairs. They enter a dark little apartment with bowls of candies and two very fat sleeping dogs and over stuffed furniture with doilies. The apartment is quiet. No one seems to be there. The Detective pokes around a little looking here and there. He looks out the window and see a dimly lit deserted street corner.

DETECTIVE
(quietly to himself).
Darkness all around.

He turns back into the apartment and shuffles through some papers. Suddenly, he spots a photograph of a man. It is the man with wavy hair in the hotel who turned back into the Detective. The Detective picks the photograph up and studies it, then quickly takes Terry back downstairs and through the diner. The doughnut man calmly eats his doughnuts.

POP
Out! And your legs come off if I see you in here again.

The Detective takes Terry around to the corner he saw out the apartment window. They look up at the empty apartment above Pop's diner. The Detective quietly draws his gun and holds it to Terry's head as he cocks it.

DETECTIVE
(slowly)

Now, tell me, Terry, that was Mr. Fry's place, wasn't it?

TERRY
Yeah, maybe so.

DETECTIVE
Let's go see Bill.

TERRY
I'm in trouble.

DETECTIVE
Where does he live, Terry?

Later in a hallway, the Detective and Terry are by Bill's door. The Detective nods to Terry to knock and Terry does so. Bill's wife, Eleane answers the door and the Detective enters pushing Terry in ahead of him at gunpoint. Bill is over watching television (the t.v. is like a very old one. It has a giant-box with a very small screen, very thick black cords come out from behind it and go into a strange outlet. The antennae is very fancy with a gold and silver insignia on it.) Bill gives Terry a dirty look.

BILL
Sit down.

ELEANE
Is this the man?

BILL
This is him - he's the Detective from the outer city. Coming into the inner city he's causing himself trouble.

ELEANE
What are you going to do?

BILL
I don't know. He's going to be doing the doing. He's got a pistol there.

DETECTIVE
I don't want to hurt you. I just want information. I want to see Mr. Fry,
(points to Bill)
your brother.

ELEANE
He's not here. He's gone away.

DETECTIVE
Where is he?

BILL
He's not here.

Eleane goes over and sits on a couch. Two little children begin slapping her face and giggling. She seems to take this without getting mad or repremanding them. The kids are spoiled rotten. They keep slapping her, she smiles nervously. Bill lights another cigarette.

BILL
Why don't you sit down.

The Detective and Terry sit in big easy chairs similar - to Bill's.

DETECTTVE
I figure your brother will come here.

TERRY
He just might.

BILL
Shut-up, Terry.

TERRY
Yes, sir. This is fine with me... very fine.... very fine.

BILL
Shut-up.

On the t.v. is a shot of a group of men all wearing black overcoats standing huddled together, each stamping his right foot up and down.

BILL (CONT'D)
(turning from the t.v. to the Detective)
How are you getting along in the city, Mr. Detective? Not so good, I'd say. You don't understand our ways.

(Bill is chain smoking and has a huge ashtray of butts by his chair)
You haven't done anything since you got here. You haven't solved anything. You have a few clues maybe, but nothing more. You come in so unprepared. This is what amazes me. You won't succeed. You can't. You think you're in control right now. You've got the gun. You have no control. In a few minutes 'Science World' will be on. The neighbor boy, Riley, will come over. By the end of the show, you will be sitting there but you won't understand any more than you do now, and I'll have the gun on you.

TERRY
I told you you'd be in trouble.

There's a knock on the door.

BILL
Come on in, Riley!

RILEY comes in and shuts the door. He is dressed in a dirty white t-shirt and black pants and shoes. He has black, greasy hair, but he's a pretty good sort of kid.

RILEY
Hi, Bill.

BILL
Come on, Riley, Science World's almost on... you're a little late.

RILEY
I was workin' on my car. My car's smokin'... blows black smoke.

TERRY
Another riddle.

DETECTIVE
(thinking back)
Maybe it's your distributor.

Riley doesn't even acknowledge the Detective. Terry and Bill watch Riley and the Detective. The Detective senses that something is wrong and begins to get nervous. Bill leans forward and very slowly begins adjusting the television and the picture begins to fade. The Detective watches as Bill dials through stations at lower and lower numbers. Sounds begin to slow down and the picture takes over the Detective's mind. He suddenly sees Ronny riding in a car carrying a handful of books. Dan is driving. There is a C.U., of Ronny looking around as if he senses something.

DETECTIVE
(calling out)
Ronald!!!

Suddenly, he's back in Bill's apartment.

BILL
(grinning strangely)
Ronald? Who's Ronald? There's no Ronald here and there's no gun either... at least not with you. See?
(He points the pistol at the Detective)
By the way, tomorrow we're going to see Hank. I think Terry told you about Hank. Well, we'll see Hank tomorrow. I know he wants to tell you something. Riley? Are you enjoying the show?

RILEY
Yes, sir!

DETECTIVE
I don't want to see Hank Bartells yet. I want... I can't remember his name...

BILL
Oh, you can't? Well look, it doesn't matter one little bit what you want... we'll see Hank tomorrow.

TERRY
See, it isn't easy... it's confusing.

BILL
Terry? Come over here.

TERRY
What are you going to do?

BILL
Come here.

Terry crosses the room to Bill.

BILL (CONT'D)
Get on your hands and knees.

The Detective watches Bill and Terry but everyone else watches Science World.

TERRY
What are you going to do?

BILL
I'm going to punch your head three times for talking so much again.

TERRY
(as Bill hits him)
Oh!! OW!!! Aw!!

BILL
Go back and sit down and watch the show.

Terry's head is aching as he holds it and goes over and sits. Everyone, including Terry, now is watching Science World. Every once in awhile one of the little kids hits the mother. She never does anything to them. On Science World, two scientists (#1 and #2) are assembling a metal box with electrical equipment inside. Another MAN watches them. #1 is having trouble putting in a screw on the back panel. #2 wants to help, but is not because he wants to let his partner do it alone. The man, on the other thinks he can put the screw in better himself, so he is trying to get close and do it, but #2 is pressing very hard against the man to keep him away from his partner. The man is pressing very hard too, but it is a stand off, basically... every now and again, one inches the other back, but each is holding his own. Meanwhile, #1 keeps turning the screw but it keeps getting a bad start and keeps popping out onto the floor. Everyone has been watching this but suddenly the Detective's eyes are diverted from the t.v. to the couch. Sitting at the other end of the couch is the SMILING WOMAN... staring with her fixed smile at the Detective. The Detective and the woman stare at each other for several seconds.

It is a very powerful experience for the Detective...he feels exhilaration, fright and curiousity all at once. No one notices the extra woman except the Detective... they all continue to watch t.v. The woman goes as suddenly as she appeared. Afterwards, the Detective also watches the t.v. but also watches Terry dig vigorously into his sore with the fly swatter.

Later that night, Bill is taking the Detective back through his home.

BILL
You're going to sleep in this room. Now, I know you are anxious to see Hank, but don't try to leave here tonight. My wife and I will be sleeping right here.
(points to a bed just outside the door of the room he's putting the Detective in)
I'll hear you if you even move... and don't forget... I have your pistol.

The Detective enters his room and sits down on his bed which is very low, almost a lone mattress laying on the floor. The door is still open and he sees the wife walk by and then their lights go out and the door is closed. The Detective's room is dark now except for some light coming in the windows. Soon the Detective falls asleep.

Later, the Detective is awakened in this darkened room the sound of the door opening. The wife looks in at the Detective but she leaves and closes the door. The Detective is curious about what she was doing and lies awake for awhile. He yawns and looks out the windows. Suddenly the door opens again. Again the wife looks in at the Detective but this time she steps into the room...very quietly. She slowly opens her robe and pulls out her breasts and shows them to the Detective. She moves her tongue in her opened mouth. She then disappears again into her room and closes the door. The Detective sits up and rubs the back of his head while he looks to the door. He strains to hear something but all is silent so he lays back down. He tosses and turns some. Again he hears the door open. She comes all the way in to the room this-time. Her tongue moves. Very quietly she turns and this time she pulls her robe slowly up... exposing more and more of her legs and then her bare buttocks which she pushes out toward the Detective, and also moves from side to side. Suddenly there is a snapping noise from the other room and she hurriedly leaves. The Detective is exasperated. Now she is coming into the room again. She comes toward him and

opens her robe. She kneels down to the Detective. He reaches for her but she playfully slaps his hands away and makes him lay there with both his hands at his sides. She slowly moves her breasts right down on his face when in comes Bill.

BILL
Get out!!! What are you doing here?
(He's crying and screaming)

ELEANE
He made me do it! He pulled me in here. I'm so glad you came in.
(She's breathing funny and she runs to Bill)

Bill breaks down and begins sobbing pitifully.

BILL
(to the Detective)
I'm doing to have to torture you.
(sobbing)
Yes, I am. I'll have to torture you for this.
(Still sobbing he pulls the pistol out and points it at the Detective)
Now come here, over here on the floor... hands and knees.

The Detective crawls over. Bill puts the gun to the Detective's head.

BILL
Eleane, you watch this... YOU WATCH!!!
(Still sobbing, he says to the Detective)
Spread your fingers. I'm going to give you a shoe torture.

Bill places the heel of his shoe right on the fingernail of one of the Detective's fingers. The Detective grimaces as Bill exerts force down on his fingernail Bill's face shows strain through the sobbing. He keeps the pistol to the Detective's head as he squeezes each fingernail of both hands.

BILL
(after finishing)

We'll go see Hank right now. I want to get out of here. Terry!!!

The Detective and Eleane look at each other as the Detective is ushered toward the front door. Soon Terry comes out to join them... he's buckling up his pants.

Bill and Terry take the Detective out into the night. They go out of this old hotel district... out of the factory district, into a dark industrial field of old ruins and junk. It is very dark now and when there is a light, it is only on a bulb on a pole with a tiny rain shield on the top. There are puddles of old oil, rusted pipes, and some old vents coughing out bursts of steam. There is a strange old diner out in this area. Outside the diner there is an almost burnt out neon sign shedding some glowing, vibrating light on the oily ground. All around in the dirt there are insects which look like a cross between a frog and a moth. These things are flitting and crawling and making hideous sounds. A small dog is outside gagging horribly.

Bill and Terry take the Detective into the diner but stop by the door. Inside it is filthy and all of the twenty or so people within look like the worst sort of bums. Most are shaking and smoking cigarettes. Over in a corner sitting at a small round table is Hank Bartells, or MR. MAGIC. Bill and Terry leave the Detective by the door and they go over to Mr. Magic. Magic doesn't look up. He speaks with Bill only and sends Terry to another part of the diner. Mr. Magic is dressed in filthy clothes and needs a shave. His fingers are orange from smoking so much. Two people sit at the table with Mr. Magic. One is a man with shiny black hair, the other is a cheap looking, heavily made up woman dressed in purple. The atmosphere is frightening inside the diner and the Detective feels uneasy. Hank does small dirty magic all the time as well as his big magic. The small dirty magic for instance, may be making one of the bugs from outside slide into the center of the diner and catch on fire. This he'll do in a minute, but right now he lights a cigarette by touching it on the table. He looks up at the Detective for the first time and studies him while he inhales, then exhales a large amount of smoke. Be starts tapping the table and a strange sound begins. Everyone turns to him and he points casually at the floor by the Detectives feet. In slides a bug under the door and bursts into flame in the center of the diner. He laughs a little and everyone laughs.

MR. MAGIC
Come over here, Mr. Detective.

An uneasy silence follows as the Detective slowly steps over to Mr. Magic. Several of the bums are staring at The Detective as he stands there for some time.

MR. MAGIC (CONT'D)
Say.... what are you doing here anyway... in this part of the city?

DETECTIVE
I want to leave the city.

MR. MAGIC
Why do you want to do that? There's no end to the city... there's just more city.
(He laughs)
No one leaves something that there's no end to.

DETECTIVE
I think the City ends somewhere and there's something beyond.

MR. MAGIC
But, I just told you that it doesn't end. And guess what else I want you to get out of here. I don't like you. Doya understand that?
(the Detective is silent)
Doya understand?
(still the Detective is silent)
What are you lookin' at my table for? I'll show you... look.

On the table is a circle of floating light about an inch off the table surface. Mr. Magic slams the Detective's head down in the center of the circle. The Detective can see a beautiful scene below through the thick magical glass on the table. The scene is an aerial view of the city and a gold Ronny is floating above it. The whole thing suddenly goes murky and dark with swirling particles as if it was underwater. The Detective sees that Mr. Magic has clouded the scene. Mr. Magic pulls the Detective away.

MR. MAGIC (CONT'D)
There, but you'll never find it.

The Detective tries to look again but is pulled back.

DETECTIVE
YOU!!!

The Detective lurches for Mr. Magic but that instant, Mr. Magic slams his hands together and before the Detective touches him, he sends the Detective crashing to the floor. There is a tremendous sound and wind blows through the diner. The purple lady laughs hysterically along with the greasy man who also starts spitting on the Detective. The Detective is pulled to the floor by an unseen force while the sounds continue heavily. Suddenly the Detective is flipped to his feet. He tries again to get at Mr. Magic. He grabs Mr. Magic's hands and sounds are louder, Mr. Magic turns into the Doughnut man who was in Pop's diner. The hand comes off as the Doughnut man bugs out his eyes and smiles. The Detective turns and can't release the hand, it turns into a hissing bug and BAM! the Detective is back on the floor and Mr. Magic, looking again like HANK, is stepping on his throat.

MR. MAGIC
You want to go into the city? Alright, I'll send you further in, but you won't like it there.
(He turns to Terry)
Big mouth Terry, you're going in too.

TERRY
No, Hank, please.

The wind comes up more all goes darker and darker and quieter and quieter. Black clouds move over the gold image. The Detective and Terry find themselves in a desolate factory area scattered with decaying row houses. Very poor and dark and frightening.

TERRY
I've been here before. Let me tell you... WATCH OUT. These people will kill you quick. They'll beat you bloody in a minute. A lotta them has warts too. I'm scared to even move in here. God, I'm scared to even move.
(Terry starts to cry)

The Detective surveys the landscape. He takes Terry by the arm and slowly they go into this new area of the city.

BACK TO RONNY

Ronny is sitting in a classroom in high school. The room is very dirty and drab. Soot clouds go by and smoke stacks blow out smoke and everything is dingy. The black board is filthy with coal dust and the white chalk looks dark grey. The teacher is an old man with wild hair and glasses. With a long pointer in his hand he is pointing to a detailed drawing of a dog with stars and swirling lines around it as if it may be some constellation in space.

TEACHER
Can anyone show us the equation for the time involved here?

No one raises his hand. Ronny is sitting in a desk by the wall. His acne has gotten even worse and together with his red hair he is quite a sight. He is still wearing his chest apparatus and still needs a plug-in every fifteen minutes. He is just rising to go with his plug to the wall socket when the teacher spots him.

TEACHER (CONT'D)
Alright, Ronny, step to the blackboard and write out the equation.
(Ronny doesn't move)
Step to the board and write out the equation.

Ronny goes to the board and stands there. Finally the teacher goes and puts a piece of chalk in his hand. Ronny puts his nose right next to the black board and very carefully he draws a very small symbol like the ones in the hospital.

STUDENT
Not again?

Even before Ronny finishes the second symbol the teacher is asking for another student.

TEACHER
Can anyone write out the proper equation? Jane?

JANE
Alright.

Jane is a very beautiful girl who is stacked. She is dressed in a tight white sweater and a black tight skirt. She has blonde bee-hived hair. She goes to the board and begins to write out her answer. Meanwhile Ronny is still working on his symbols. Some guys

and the teacher are looking at Jane's beautiful body. Suddenly the bell rings and Ronny's head flies back violently and his mouth opens wide. School is over for the day. All the students leave the room, bumping into Ronny who going to his desk to get his books. On the way out he and the teacher stare at each other. Ronny is in a sort of trance, running low on electricity.

TEACHER
School's out, Ronny!

Ronny leaves the room. The hall is practically empty. The clock says 3:30. Ronny grabs hold of his plug and as he walks down the hall he looks from side to side for an outlet. There are none in the hall. He comes to come steps leading down to the basement and he follows them down, looking for an outlet. Finding no outlets on the steps, he pushes the basement doors open and enters a large room where a rock and roll band is setting up to rehearse. They are getting equipment together and tuning up as Ronny enters. The musicians are factory greaser types dressed in black suits. The band is not big time but they do have managers. The main manager is a fat man who is mean and powerful. His name is MR. BUCKO, and his associate is MR. GREEN. Ronny goes to the opposite end of the room and plugs in, minding his own business. There are a few other kids in the room waiting to hear the band play.

MR. BUCKO
(to the band)
You guys are late setting up for rehearsals again. I'm SICK of this. We're not going to win any record deal tomorrow night if you guys don't get to work. I'll pull my money out quick... I'll break a few arms, too... we don't want to manage a bunch of losers.

MR. GREEN
(under his breath to Bucko)
We may not want to but I think we are.

MR. BUCKO
Hey, Johnny, let's go!

JOHNNY
Sorry, Mr. Bucko, but we got a lot of equipment to set up. We're almost ready.

Johnny plugs in some big amplifiers and microphones. All the equipment has a very foreign look to it. It is equipment that is very strange looking, the microphones are all very large... the amps and speakers and equipment are all jet black and very strangely designed like a cross between 1920's electrical and a gloss black Porsche speedster. The band is ready and they warm up by playing about fifteen seconds of very cool music, then Johnny stops and takes a long cord and finding no other place to plug it in, goes over to where Ronny is sitting to use his outlet. He and Ronny look at each other as Johnny plugs in his cord right above Ronny's. Johnny is carrying his electric guitar and in order to test the new change he turns his guitar on and begins to play. SUDDENLY out of Ronny's mouth comes a very strange loud musical sound. The sound scares Johnny. Ronny then lets out another strange sound, a musical scream and one of the band's speakers begins to vibrate and it blows out. Ronny begins to make some new strange sounds, sounds he has never made before and he begins to twitch in a rhythm and for a short while something begins to happen but Ronny pulls his cord out and stops. The entire Band is staring at Ronny.

Outside Dan and Bob pull up to the high school and wait for Ronny.

Back inside, Johnny is still staring in disbelief at Ronny.

MR. BUCKO
What happened? Let's get to work... leave that kid alone. What's going on here?

JOHNNY
Wait a minute... we could use this kid. I've never seen or heard anything like him. We could use this kid, Mr. Bucko.

MR. BUCKO
(Thinking, then looking at Mr. Green, eyebrows go up, then, turning to Ronny, squinting at him)
What's your name?

Ronny is silent.

MR. BUCKO (CONT'D)
Hey, kid... what's your name?

They walk towards him. Ronny is silent.

MR. BUCKO (CONT'D)

Johnny, take him over and see what he can do.

JOHNNY
Come here kid.

Johnny takes Ronny over to the rest of the band up on the stage and puts him in front of a microphone. When everyone is set he puts Ronny in. Instantly, he screams but he and the music cause the scream to be beautiful and then he twitches and moves in rhythm with the drummer. Ronny begins to make strange sounds which work together with the music. Some more students hurry into the room drawn by the music. The managers hurry into the room drawn by the music. The managers notice this. The kids are staring in disbelief at Ronny. Johnny signs a few lines and Ronny mimicks him in a very strangely cool way. Ronny starts to vibrate and he turns around and all the instruments change together going way up then down. Ronny looks great in front of the microphone and this rock and roll is totally crazy and heavy and the students who are witnessing it are spellbound. The band is really going.

The song ends, the people break into applause. Ronny is gripping the microphone. As the applause dies down someone yells out "What's your name?" The others begin to ask. As the applause is almost gone, there is a short space of silence coming up into which Ronny inserts:

RONNY
Ronny Rocket.

People begin to say his name out loud, as they burst into applause again. Ronny tries to pull his plug but Johnny has to help him. When Ronny finally gets unplugged he starts walking backwards in a circle and finally falls down and sort of collapses. There are a few screams by some girls and lots of murmurings. Mr. Bucko and Mr. Green hold the kids back as they try to get up close to Ronny to see if he is alright. Just then, Dan and Bob enter and look around. They are about to turn and go when they hear someone mention Ronny Rocket. They go into the room. Finally they see him and rush to him.

DAN
What happened, Ronny?
(to others around)
What happened to him?

JOHNNY

He was playing some music with us and guess it got him tired or something.

MR. BUCKO
Are you the kid's father or what?

DAN
Yeah, come on, Bob, let's get him home.

Dan picks up Ronny and carries him out of the room.

MR. BUCKO
(to the band)
You guys keep rehearsing, we'll be right back.
(he winks at them)

JOHNNY
Get that kid!

Mr. Bucko and Mr. Green catch up to Dan, Bob and Ronny by their car. The Doctors, Dan and Bob stare at Mr. Bucko and Mr. Green.

MR. BUCKO
We're very interested in your boy there.

DAN
Why, what did he do?

BOB
(he and Dan defensive)
What is it?

MR. BUCKO
(chewing a cigar)
Hey, wait a minute, he didn't do anything except make great music. Your kid's got something. We think he could be big. I mean, your kid's got something. We want to make a deal, together we can make more money than you ever dreamed of. Are you his father?

DAN
(looks quickly at Bob)
Yeah, Bob's my partner. What's the deal?

Ronny is feeling much better and during Mr. Bucko's talk, he has wandered out onto the ground in front of the school. As the deal is being made, Ronny wanders around. He looks up to a window in the school and sees a boy and a girl. They are talking, then she pushes him, he pushes her. Then we see Mr. Bucko and Mr. Green from a distance talking with Dan and Bob. Then Ronny's acne covered face looking up at the window. The boy and girl come together in a long tender kiss. Ronny watches them. Then Ronny turns and sees Mr. Bucko and Mr. Green shaking hands with Dan and Bob.

Then from a distance we see Ronny standing alone turning in a small circle.

Later, at Deborah's apartment. Ronny is sitting at the dinner table with Deborah, Dan, and Bob, but he is at the other end by himself while the others talk.

BOB
Yes, and he starts tomorrow night. There's some contest. We should have enough money to get all new equipment and everything.

DEBORAH
Was anything wrong with my money7

DAN
No, no, Deborah.

DEBORAH
What if they find out about you and Ronny? You must stop and think. I'll give you more money if this is what you need. I never knew you needed more money.

DAN
They won't find out. They'll never know and it's so much money, Deborah. We could almost build our own hospital or become famous someday. We could do surgery everyday. Bob, we could do surgery every day.

BOB
My God!!

DEBORAH

Maybe this will mean you'll go away from me.

DAN
No.

BOB
No.

DEBORAH
Maybe you will be so famous you will not need me any longer. This can happen.

BOB
No.

DAN
No, Deborah.

DEBORAH
Maybe you will not need my caresses, someone else's maybe?

DAN
No.

BOB
No, never.

DEBORAH
Maybe you will not need...

Deborah breaks down crying. Bob and Dan go to her. They get on their knees and caress her. Bob kisses her neck and Dan holds her hand and kisses up her arm passionately. Ronny sits staring at the poodle who is, as usual, upside down in the livingroom, whinning.

DAN
We'll never leave you, Deborah.

BOB
Deborah, Deborah, please stop crying, stop crying.

DEBORAH
(she calms down, Bob and Dan remain close to her)

You see how I care so much for you two? I'm crying my heart out.
(she clutches her chest)
I'm crying for you to be famous surgeons... two of the most gifted doctors... you should be famous. I'm crying because this is the way I believe, that I don't want to have things change so much. I want things the way they are forever. I'm so happy with my Bobby and Dan, and our little Ronny. I'm so happy.

DAN
Things will still be happy.

DEBORAH
Promise me.

DAN
I promise.

BOB
I promise, too!

DEBORAH
(whispering)
Dan, I want you to take my blouse off.

Bob goes and takes Ronny to the livingroom. Dan removes Deborah's blouse.

DEBORAH (CONT'D)
Thank you, Dan, and now my shoes. And remember how I believe... the night is long... the way I believe is go slowly. It is very dark... and time is so big.

She begins to rub her breasts in front of Bob while Dan removes her stockings.

Ronny is in the livingroom. He is staring off into the ceiling. He eyes are following some unseen object around and around and around.

Friday night. Outside the factories blow howling smoke. At the school dance, the room is crowded. Deborah, Dan and Bob are in the audience, strange looking teenagers all around. The high school

principal is there and Ronny's teacher, even the stern little lady receptionist.

Behind stage the band is almost ready to go. Mr. Bucko is off stage chewing a big cigar. Johnny is setting Ronny up by the microphone.

JOHNNY
(to Ronny)
You okay?...
(no answer)
You're okay. Just stand there and then when the curtain, up here
(he points)
when it opens, I'll plug you in and we'll go. Just do what you do.

RONNY
Weeeeel go.

JOHNNY
That's right, kid. We'll really go.

Johnny looks to the other members of the band to see if they're ready, the nod that they are. Johnny signals Mr. Bucko. Mr. Bucko goes to the Master of Ceremonies.

MR. BUCKO
(to M.C.)
Okay, they're ready now... and remember introduce them as Ronny Rocket.

M.C.
Alright, fine Mr. Bucko.

From behind the curtain Ronny hears the M.C.

M.C. (CONT'D)
Ladies and gentlemen... the last band to perform tonight in the contest is now ready. Ladies and gentlemen... RONNY ROCKET.

The curtains open very slowly. Ronny is locked in front of the microphone... hands gripping it and knees bent... ready to go. There is some applause going as the curtain opens. The curtain is now opened and the motor has stopped. Johnny plugs Ronny in. He begins to vibrate like crazy. He screams out and the music begins.

The music is pounding and powerful. The audience is loving it. Ronny falls to one knee and Dan and Bob look at each other with worry in their eyes. Suddenly, sparks come from Ronny's mouth and the music gets wilder. Ronny shakes violently. Ronny starts to gag and the lights go way low. He shakes in rhythm with the drummer. When Johnny sings, Ronny tries to mimick him. His eyes bug out. The kids are watching Ronny... dumbfounded. The ones that started to dance have stopped and are watching. Ronny gags more sparks then whines. The guitar starts to whine, the organ whines. Ronny falls to the floor gagging and jerking. Dan holds Bob back from helping him because he wants to see if Ronny can make it through alone. Ronny starts mimicking Johnny's echo reverbing rock and roll voice then starts to scream out. This causes some electrical disturbances. Electricity seems to go through the air between Ronny and the instruments in lines of sparks and arcing electric blue or yellow lines. The sounds jump accordingly. Finally sounds are at a fever pitch and Johnny decides that he should end the song. Ronny is gagging pretty badly and is on the floor. Johnny pulls Ronny's plug.

RONNY
(yelling)
Ronny Rocket!

Just after the music stops and the lights come up, the applause is thunderous and Ronny passes out. The curtain closes. Johnny and Fred (the bass player) pick Ronny up and carry him backstage. Dan and Bob and Deborah are very upset.

DAN
(to Bob)
Go get your bag and I'll meet you backstage.
(to Deborah)
Come with me.

BOB
I'll go fast.
(to himself as he goes through the crowd)
I'll go fast... I'll go fast.

Dan and Deborah run backstage where things are in somewhat of a turmoil. Dan spots Mr. Green.

DAN
(excited)

Where's Ronny?

MR. GREEN
He's in there.

Mr. Green points to a door marked "Private" down a hallway. Dan and Deborah hurry to the door and both of them begin knocking on it. No one answers but they hear moans and sounds within. The door is locked.

DAN
OPEN UP!! OPEN UP!!!
(to Deborah)
Go get Mr. Green or Mr. Bucko to open this door.

DEBORAH
Alright.

She goes hurrying off back down the hall. Bob comes running in the other way and Deborah points toward Dan. Bob hurries down to join Dan in front of the locked door. Bob's shoulders are going way up and down as he breathes heavily.

BOB
(out of breath)
What's wrong?

DAN
The door's locked. Ronny's in there. Deborah went for...

Just then the door opens. It's a nurse answering the knock.

NURSE
Yes?

DAN
I'm Ronny's father. Where is he?

He and Bob go through the door.

NURSE
Wait a minute.

BOB
You wait a minute.

In the next room they see a doctor with Ronny. The doctor is fooling around with Ronny's appliance and Ronny is jumping and sparking and the doctor is getting electrical shocks every few seconds and yelling out. Dan and Bob move the nurse aside and rush toward Ronny. The doctor looks up and suddenly Bob and Dan freeze just as they were about to enter the room. They recognize this doctor and he recognizes them.

DOCTOR
Pink and Platinum... what are you guys doin' here?

NURSE
(hurrying forward)
It's Ronny's father.

The doctor gasps as he realizes why Ronny is the way he is, he looks aghast at Ronny then up to Bob and Dan. Then his astonishment turns to anger.

DOCTOR
Ronny's father, my big butt!! Wait 'till Mr. Bucko hears about this!

Bob and Dan look at each other.

DAN
You take the nurse...

Bob begins chasing the nurse and Dan leaps on the doctor hitting him hard.

Meanwhile, Deborah has found Mr. Bucko talking with the M.C.

DEBORAH
Please, Mr. Bucko, they won't open the door. We have to see our Ronny.

MR. BUCKO
He's with my doctor... don't worry.
(turns away again)

DEBORAH
Please!!! ... we must be with him now.

MR. BUCKO

Alright.
(to M.C.)
I'll be right back... if anything breaks in the meantime I'll be in the office... let me know.

M.C.
Right, Mr. Bucko.

Together Deborah and Mr. Bucko go off to the room.

When they open the door and enter, Deborah screams. The nurse is taped up to a filing cabinet just inside the door. Her eyes are wild; her mouth is taped shut. Bob is administering drugs, etc. to Ronny on the cot in the next room. Dan has the doctor held in his lap with his belt running through the doctor's mouth causing the doctor's head to bend back at a very uncomfortable angle. The doctor begins to make gurgling sounds when he sees Mr. Bucko. The doctor's eyes are also wild. Deborah covers her mouth with both her hands.

MR. BUCKO
What the hell is this?

DAN
(still pulling the belt)
Mr. Bucko, I know we signed the papers and all that, but we're afraid that this is just too hard on Ronny and we're going to have to back out of our agreement.

MR. BUCKO
What was that?

DAN
I'm afraid we're going to have to...

Just then the door opens and Mr. Green is coming in with the M.C. and the band... all are smiling.

M.C.
You won!!! Congratulations!

Everyone is yelling then they see this situation then everyone is quiet.

MR. BUCKO

Thanks, Gary, look... could you leave us alone for a while to discuss this thing... yeah, thanks Gary.

M.C. (GARY)
Yeah, sure, Mr. Bucko, sure.

MR. BUCKO
Green, you stay. Everyone else OUT!

Everyone but Mr. Green leaves and the door is shut. The nurse and doctor are moaning crazily.

MR. BUCKO
See, Ronny just won us the recording deal. You can't pull out now... this will mean thousands and thousands of dollars for you.

BOB
We don't want to discuss it.

DAN
He said it right, no more discussions.

MR. BUCKO
Mr. Green...

Mr. Green pulls out a large pistol and points it in Bob and Dan's direction.

MR. BUCKO (CONT'D)
Let the doctor loose. Green, undo the nurse.

DAN
We keep the doctor!!!

BOB
(standing and yelling)
We'll keep the doctor!!!

MR. BUCKO
What's this? Green... damn it you guys...

Mr. Green walks over and places his pistol right at Dan's head. Suddenly Dan releases the doctor.

DAN
(screams)
All right then!

DOCTOR
(screams)
Mr. Bucko. Mr. Bucko.

BOB
Stop it!!!

MR. BUCKO
Shut-up everybody!!
(to the doctor)
Now what is it?

DOCTOR
I know these two from the institute... they were thrown out...
(gagging some)
experimenting... with terminal cases, they're perverts... they've probably stolen this Ronny and built him like this. They're clumsy butchers and wanted by the authorities.

DEBORAH
No! No!

MR. BUCKO
(smiling)
So, the deal is off, is it? We're hurting your poor little son. Now you guys listen to me for a while. If you want to stay out of trouble, and I'm sure you do, you'll continue alone just the way we discussed. If you're good you'll get the money we talked about. You will look after Ronny and keep him in perfect health. If there is any trouble, we'll blow the big whistle. Do you understand?

DAN AND BOB
We understand.

They both give the doctor a dirty look.

MR. BUCKO
Good... then all is well again. I have a very good feeling things will be going our way from now on... Do you feel it, too?

Dan and Bob realize they're caught.

MR. BUCKO (CONT'D)
GREEN! Bring everyone in.

Mr. Green opens the door and the band and the M.C. come in. Bob helps Ronny into a sitting position. Ronny's eyes are glazed over.

MR. BUCKO (CONT'D)
We start rehearsals tomorrow at the record company. Hall number seven. we're going to make it... we were just discussing... we all have a good feeling about the whole thing.

Fred, the bass player, realizes that the nurse is still tied up, he removes the tape from her mouth. A cooing, moaning sigh escapes through her sore, but full and beautiful lips. The doctor sees Fred do this. All eyes go to the doctor as he yells:

DOCTOR
Don't you touch her!

And, he rushes to his nurse.

REHEARSAL HALL. Dan and Bob and Deborah look at each other worried because Ronny has been talking to himself in the microphone... saying frantic little half sentences, word fragments. Johnny is trying to work on a song and find out new sounds Ronny can make or cause the band to make.

RONNY
(into microphone)
night / bang in a cod / NO/
go on the eyes/hit/hit/
OW/ouch, ouch/A,B,C,D,E,F...

JOHNNY
You guys try different things this time, we're getting somewhere. I want to use

this guy, use him to our best advantage... right, Mr. Bucko?

MR. BUCKO
Get to work, Johnny.

RONNY
(now whining very high)
Bang/jump/Ronny Rocket/OW...

JOHNNY
Alright... let's go.

RONNY
Go.

Johnny, plugs Ronny in. Ronny's eyes bug out and he starts to shimmy across the stage. The drummer, AL, is going with Ronny. Fred and Johnny start experimenting. They move levers and walk closer to Ronny, stand at different angles to him, etc. Their sounds start going up and down or louder or softer. Sometimes, speakers begin to screech and Ronny, himself, is twirling, crawling, jumping, gagging, mimicking Johnny's voice or lying out flat on the floor, twitching. Electricity is flying all around.

After the rehearsal, Dan and Bob attend to Ronny. A close up of Ronny reveals bad eyes and a dopey look. Also, a small amount of blood in the ears. They are very concerned for his health. Bob is checking out Ronny's electrical device because he is now waking wide-eyed, then nodding off to sleep in the next moment.

DAN
Ronny? Ronny?

Ronny nods off. Bob gives him a shot, and they plug him in. Mr. Bucko comes in the room.

MR. BUCKO
How is he?

DAN
Not good... we're hurting him bad.

MR. BUCKO
Fix him. I don't want to keep hearing discouraging news. If you need any

medicine, or... materials or whatever, I'll get 'em. But keep that kid working.

BOB
If he's hurting any more than this, it's over!!

MR. BUCKO
Take care, my friends... quit threatening me. I've been very cordial and nice... don't let's get nasty. You'll never win that game with me. Just get set to enjoy your fortune your little rocket is going to bring in.

BOB
(stands up, knees bent some)
You know, Bucko, I don't like you.
(Yells)
How would you like a great big fat bloody nose?!

Mr. Bucko snaps his fingers and Mr. Green comes in. Mr. Bucko points to Bob. Mr. Green starts toward Bob.

BOB
Oh yeah?

Bob hauls off and slugs out toward Mr. Green. Mr. Green catches his hand and crunches it. The bones breaking make a sickening sound. Bob falls down moaning, holding his hand. Dan flies toward Mr. Green and shoots a punch into his stomach. It doesn't do much. Mr. Green then decks Dan. Dan bleeds from the mouth. Ronny, Dan and Bob are all hurting and moaning.

MR. BUCKO
Doya want to stop getting money? Do you want to go to prison? Watch out... next time, Mr. Green won't go so easy, but there better not be a next time. See you at the recording studio at nine tonight.

Green and Bucko leave.

Bob's hand is pretty bad and Dan is not feeling too good either. They stay on the floor. Ronny is watching them.

BOB
(whispering)
Things aren't working out too well.

At the recording studio - Bob's hand is wrapped in gauze and Dan is black and blue on the upper cheek. Ronny is in front of the microphone going up and down on his tip toes speaking small bits of nonsense in a nervous way.

RONNY
(quickly)
It hurts too much/it hurts too much/
No/No/you go/all of it/pop lick/
pop lick / A,B,C,D,E,F,G/ No/
Magic Hank...

The Camera moves in when Ronny says

RONNY (CONT'D)
Magic Hank/No/OWWW...

The band is ready to go and is waiting, pacing around. Ronny continues to babble. Up in the control booth an engineer is looking at Ronny. He pushes a button and his voice booms out.

ENGINEER
Is this what the kid does?

MR. BUCKO
No, no.

ENGINEER
Then shut the kid up for a while, will you?

MR. BUCKO
(to Dan and Bob)
Hey, shut him up for a while.

Bob and Dan go cut and stand with Ronny by the microphone.

MR. BUCKO (CONT'D)
Just keep him quiet for a while.

Dan and Bob hold Ronny and check over his device and look into his eyes. Ronny is shaking.

DAN
It's okay, Ronny, it's okay.

He and Bob are each holding a hand.

ENGINEER
Alright, when you're ready...

MR. BUCKO
Let's go, Johnny.

JOHNNY
Okay.

Everyone moves into position and Dan, Bob and Mr. Bucko go and stand off to the side to watch. The Engineer starts rolling tape. Johnny plugs in Ronny and he screams a short scream... shoots some lightening and falls to the ground. A LOUD DRUM BEAT.

Ronny jerks and says "No."

Another beat.

Then the bass and guitar begin to play and Ronny begins to vibrate on the floor. He gags out some sparks and then whines from real low to real high and gets up only to drop again. Quiet, a heavy beat. Ronny howls a weird electrical sound and his eyes strain, in the control booth, two engineers scramble for a smoking box which is shooting sparks. The bass begins again, Ronny jitters to his feet gets a shock from the microphone. Makes some series of noises into the microphone and the organ, guitar and bass and drums start to really go. Johnny's echo begins to sing and Ronny begins to mimick. He's really moving to the beat. They've got him in a great little black suit and it looks good with his pompadore red hair wig. After a long whine at the end, Johnny pulls the plug. Ronny collapses and crawls around on the floor.

Up stairs, the engineers have a fire extinguisher out and they're spraying a whole smoking area of equipment. The room is cloudy with smoke, and there is an ominous electrical hum going signalling some sort of malfunction.

ENGINEER
(upset)
That's great... the kid blew out all my equipment.

The engineer starts coughing because of all the smoke.

ENGINEER (CONT'D)
(now over the P.A. system)
I think we got it... stand by for playback...

A close up of a huge speaker and horn as the song is played back. A shiny black spinning record lap dissolves out of the speaker shot and neon flashes "RONNY ROCKET". Several rock and roll shots follow as the song continues, loud.

--tiny factory kids bop in front of an old floor radio.

--a strange greaser dances in an alley.

--several bee-hive stacked girls snapping their fingers to the beat.

--factory people dancing in darkened rooms, neon "RONNY ROCKET" flashing over.

--view of city factories - smoke billowing - fire shooting from stacks - "RONNY ROCKET" neon flashing over.

Interspersed with these pictures is a shot of Dan and Bob and Deborah and Ronny looking off into space. Each repeat of this shot gets closer in on Ronny, until only his face fills the screen.

The last shot in this whole series is a composite of Ronny's C.U., black smoke swirling around and the Neon flashing "RONNY ROCKET".

Back with the Detective. He is with Terry in the dark, brutal area of the inner city. They are just entering a dark street of row houses. They are creeping along in the black shadows.

TERRY
We've got to get off the street - there's people out there that'll kill us. We should find a place to stay inside... quick.

DETECTIVE
Alright, let's find a house... let's look inside some... find one that looks good.

They sneak up to the closet window and peer in. Inside they see a very dirty fat man in a t-shirt, tying a knot in a big rope. His face has many warts.

DETECTIVE (CONT'D)
Next house.

TERRY
You don't get it do you?

DETECTIVE (CONT'D)
(quietly)
Get what?

TERRY
Never mind.

DETECTIVE
What the hell are you mumbling about now? Tell me.

TERRY
Nothin'... except that things keep goin' round and round. You got to remember that... round and round... round and round... Get it?

DETECTIVE
What the hell is there to get?

TERRY
That's why I said never mind. Fresh face... Nevermind is nevermind. How would you like it if I started yelling "nevermind" here?

DETECTIVE
Just shut up.

They creep to another window. Inside is a fairly nice looking dark-haired woman with just a few warts on her face. Her house looks dark, except for back in the kitchen area where she is pouring herself something to drink.

DETECTIVE (CONT'D)
Let's knock on her door.

TERRY
Alright, she looks okay.

They knock and they can see her hearing the knocking and waiting then going slowly to the door. She opens it just a little way.

WOMAN
Who is it?

DETECTIVE
We are new here... we want to get off the streets... could we come in just for a little while.

WOMAN
(looking at them)
No, get away... no... leave.

A gang of men in dark overcoats come walking quickly down the street. The Detective and Terry look with fear as the gang approaches.

DETECTIVE
Look... we're coming in...
(He pushes the door open and they go in. He covers her mouth with his hand.)
We mean no harm. Please let us stay here... for just a while, until we learn where to go from here... alright?

The Woman is still for a while then she nods yes... The Detective releases his hold.

WOMAN
Get away from the windows. Come back with me.

They go into the kitchen. Terry looking around while she turns off the overhead light and closes the door. They are alone. She sits down at the kitchen table.

WOMAN (CONT'D)
Sit down.

They sit at the table with her.

DETECTIVE
What is that music?

He is referring to some strange roller rink type organ music coming from the basement.

WOMAN
My daughter is having a party in the basement.

DETECTIVE
That's nice... that's very nice.

WOMAN
Don't go down there.

TERRY
(quickly)
We won't go... don't worry.

The Woman reaches up and scratches one of her warts. It was irritated. Now that she is scratching it, it is turning red. The Detective and Terry watch her do this.

TERRY
Look... ah... I've been here before, see so's I know the idea of this place.
(as he hits his sore)
I almost got killed here one time here... people beat me and cut my gut open... had to run through these streets holding my gut closed. I run for two hours that way.

The woman is still scratching at her wart and finally she scratches it off her face. She takes the wart between her thumb and forefinger and squeezes it. Out comes a little beetle type bug crawling across the table. The Woman mashes the bug with a hit of her knuckles.

TERRY (CONT'D)
I... yeah... I can't remember though how I got back. But when I got back, Bill had me up to his place in an old cot for three weeks. I had runned a fever of a hundred and six degrees and then all of a sudden it wen and you would have thought I was sleepin' in water... my bed was so wet.

I couldn't turn 'cause the covers and all were stuck to me.
(Digs into sore)

WOMAN
I'm tired. I need sleep.

TERRY
I know the idea of this place.

DETECTIVE
Can we stay for a while longer?

WOMAN
Stay... I just have to sleep for a while. I got bad sick yesterday and now I feel weak, I need sleep. Just be quiet so I can sleep now.
(She puts her head on the table and soon falls asleep.)

TERRY
(whispering)
See... she's got the warts... a lot of 'em have warts. I told you that. They're having' a party in the basement... that's what that music is... she said don't go down there... believe me, I won't! We're lucky this one's nice. Letting us stay here. I'm going to catch some sleep, too. I'm going to catch some sleep here, too.

DETECTIVE
(also whispering)
Alright.

Terry leans on the table and tries to sleep.

TERRY
I hope those people don't come up here.

DETECTIVE
Quit talking about them... get your sleep.

TERRY
Hank Bartells got this city closed in so bad... God, I can feel it.

Terry starts to cry.

DETECTIVE
Come on.

WOMAN
(awake)
What is it?

DETECTIVE
Oh, he's crying about things. Come on...

TERRY
Okay, but... okay but... okay, but... that music is makin' me feel funny. I got to get comfortable... my leg is hurtin'.
(he hits his leg several times and digs into it some)

DETECTIVE
Get your sleep, Terry?

TERRY
This is what I'm tryin' to do. I'm tryin'.

He puts his head down on the table. In a short while the woman and Terry are asleep. The woman burps in her sleep. The Detective looks around the kitchen. He looks for awhile at the door to the basement... where the music is coming from. He looks back to the sleeping woman. He sees the bug again, crawling on the woman's arm. The skin has some yellow splotches on it. The bug crawls to the center of one of these yellow areas and begins to suck blood, swelling up as it does this. In her sleep the woman feels this and the Detective sees one of her hands clumsily swing and then hit the bug ... tearing it open. Blood goes out of the bug onto the woman's yellow splotched arm.

The Detective gets curious about the party downstairs and slowly sneaks over to the door. He opens the door quietly but the organ music gets louder. The woman continues to sleep. Where the Detective looks down the stairs he sees only darkness and very faintly he sees something (someone) on the floor below. He slowly goes down one step carefully and then another. As he nears the bottom, he sees that what he saw is a dead person on the floor with blood and broken glass all around. Over on a couch is another

dead person and the music is quite loud. In the corner a couple is slow dancing. The Detective decides to go back upstairs. He goes back as inconspicuously as possible so that the slow dancers don't see him.

He comes back to the kitchen, but now the woman has Terry by the counter and is cutting his neck open. Her mouth is drooling fluid and she has a vacant wild expression on her face. Terry is moaning in a half conscious state. She sees the Detective and spits at him with hate in her eyes...she then pulls Terry's face up to hers.

The Detective bolts down the stairs into the dark basement room. He's crossing the room to enter another room when the girl who has been slow dancing turns. She has a face covered with warts and blood is all around her mouth. She is screaming...wild-eyed at the Detective and charging him with her hands outstretched. The Detective runs desperately into a back room where some others are dancing slowly. He runs from there into a small dark room and slams the door behind him. He locks it frantically and looks around. He sees a window up at the street level and a small table below it. He is about to step up on the table when he feels a knife at this throat and a hand under his chin. A girl named GERSTEIN dressed in a pretty chiffon dress is holding the knife.

GERSTEIN
Stop... where are you going so fast?

DETECTIVE
I'm trying to leave here. Please let me go.

GERSTEIN.
Turn around... slow.

The Detective turns around. He sees Gerstein. She would be very pretty except her face is covered with warts. He can barely see it is so dark.

GERSTEIN
Dance with me.

DETECTIVE
Please let me leave... I have to leave.

GERSTEIN
Dance with me or I'll stab you and kill you.

The Detective begins to dance with her. She holds him very close and puts the blade of the knife right on the skin of his neck.

GERSTEIN
This is nice.

They dance for awhile... the Detective can feel the blade on his neck.

GERSTEIN (CONT'D)
Play with my hair.

The Detective does as she says. He puts his fingers in her hair and gently rubs her hair and neck.

GERSTEIN (CONT'D)
Now kiss me.

The Detective feels her slide her wart covered faced over his cheek until their lips meet in quite a passionate kiss. The girl reaches up and pulls her shoulder straps down and pulls her dress and bra away from her breasts.

GERSTEIN (CONT'D)
Feel me.

There is a knocking at the door. The music is still loud.

GERSTEIN (CONT'D)
(angry)
WHAT?

STEVE
Gerstein?... it's Steve... get out here, we're going.

GERSTEIN
In a minute.
(now to the Detective)
Feel me quick... do it...

The Detective feels her breasts and her head goes back in ectasy.

GERSTEIN (CONT'D)
(coming forward)
Get out the window.

STEVE
Hey, come on, get out here.
(he tries the door)
Come out here!!

The Detective scrambles up and is almost out the window when at the last moment Gerstein decides to stab him in the back of the leg. The Detective winces in pain. He stumbles down the street. Gerstein calmly opens the door to Steve who is very mad.

The Detective goes into a deserted alley and grabs his leg in pain. He pulls up his pant leg and looks at a bad slash wound dripping blood. He takes out his handkerchief and wraps it around his cut and ties it. He follows the alley down to a deserted oil tank area filled with old pipes and pools of oil. He goes between two tanks. There is a hollow rushing of air and distorted clangs. The Detective slowly goes into total darkness. The sounds continue to build. He turns a small corner and walks out onto a street. He's about to move on when he looks up and notices that he's directly under the window over Pop's diner. He walks quickly toward a back entrance and as he goes he turns around and this is where we see that it is now Mr. Fry again and not the Detective. Mr. Fry runs in the back entrance and upstairs to his apartment. He hurries around the room looking for something, also, he begins to go through the Detective's pockets. Pop, who is downstairs, hears him coughing terribly hacking coughs.

POP
(yelling happily)
Andy! Andy, is that you?

He rushes to the stairs - behind him we see the Doughnut man (Mr. Magic) listening carefully.

ANDY (Mr. Fry)
Yeah, Pop,
(then he screams)
Hank, take me back!!!

POP
(still downstairs)
Andy!!!

Pop hurries upstairs. The Doughnut man's eyes bulge out and he smiles a strange smile. Just as Pop is coming up Andy finds the

piece of paper with the symbols on it. He studies them then screams.

ANDY
HANK!!

The Doughnut man still sits on his stool at the counter. Suddenly Mr. Fry starts walking funny, as Pop enters the apartment. His head takes on a strange expression and his head tilts way over. Pop is worried immediately as he enters.

POP
Andy? Andy?

Then Andy is gone and the Detective is back, but he can't hold and then Andy is back, the body keeps walking in a long circle changing heads, Andy's wearing a horrible smile. Some strange unsettling music goes over the dance of the changing heads

POP
(as he sees the Detective)
YOU!! GET OUT!!! Andy, where are you?...
GET OUT!!!

Strange unsettling music plays loud. Finally, the Detective gains control and strains to help himself. He tears the piece of paper in tiny pieces and pulls out his pistol. He rushes by Pop.

DETECTIVE
Sorry Pop.

POP
(screaming crazily)
GET OUT!!! GET OUT!!!

With the pistol out and in front the Detective runs downstairs and fires a very loud shot directly at Mr. Magic. Suddenly, everything goes slow. The bullet travels ever so slowly over to Mr. Magic and on the way over, it turns into a doughnut, which Mr. Magic gently plucks out of the air and bites into. His eyes bug way out and he takes a strange serious expression. The whole place goes dark and all that can be seen is Mr. Magic and the Detective. Mr. Magic takes a drink of milk then flips the remainder of the doughnut at the Detective in the forehead. On impact, a strange sound begins. The forehead bleeds profusely. The Detective begins to float up and from where he sits, Mr. Magic puckers his lips and blows the Detective way off into darkness. We see him getting further away

then we follow him acing through blackness down into a closet like room. He can see through the walls, though, and immediately he recognizes the place. He sees the kitchen of the wart woman's house. Through the blood dripping down his face, he sees Terry, lying dead on the kitchen floor, his swatter by his side. The woman is gone somewhere. The Detective blinks.

Now, the kitchen is empty completely. Terry is gone, including his blood all over the floor. He hears something and turns. He now sees himself back in time. He and Terry are coming into the kitchen just as it was. She asks them to Sit, it's hard to hear her. He sees himself and Terry talking to her as they did. He blinks and holds his forehead. Now he sees a different scene.

A slow dancer girl walks through the kitchen... disappears.

He blinks again.

Now he sees a horrible sight. Mr. Fry and the woman are killing him on the floor near Terry's dead body. Mr. Fry is coughing horribly and she and he are knifing him. Mr. Fry then goes to the sink and coughing away, he washes all the blood off his hands as the Detective lays dying on the floor. She starts to pull the Detective by the foot across to the basement door.

He blinks - Out the kitchen window he sees the smiling woman, then she disappears. Now, he sees - the wart woman asleep and Terry asleep and he sees himself about to go down to the basement. He knows this is a safe time but how to enter this picture of time, now? His forehead is still bleeding, he gathers his strength and pushes through the shadow wall. The two Detectives merge in a strange scream. The new Detective just clears the kitchen when the woman wakes up with a hideous smile... laughing ... then she goes for Terry.

The Detective is now out on the street running for his life. The forehead is still bleeding. The Detective runs around a corner and sees a group of men in a field. They are laughing. They are catching dogs and throwing the dogs up about 100 feet through the air to the top of a building. The dogs land and yelp and bark and down below the men laugh and laugh. Then run around and catch another dog and throw it up.

The Detective moves on... he runs down several dark streets until he comes to an intersection which has a large still pool of blood in it, illuminated by a small street lamp. The Detective remembers

Terry's words, "Look for the blood and if you find it, go up the street to the old couple... you'll know the place..."

He starts up the street looking carefully at each house. His forehead has now stopped bleeding. He touches at it and it feels better. He finally comes to a house with a bright light on the front porch. He goes up the walk. Moths fly all around the light. The light emits tone and the moths cause bell voice sounds as they fly... making tiny beautiful music.

Suddenly, a little old lady is at the door.

LITTLE OLD LADY
Oh, hello... won't you come in?

Then a little old man comes to the door, too.

LITTLE OLD MAN
Come in, come in.

The Detective goes in. The little old man and lady are smiling happily. He smiles hello.

LITTLE OLD LADY
Now, sit down... come sit right here... right here... that's right.

She sits him down on an old blue satin couch.

LITTLE OLD MAN
Offer him some candies, Mom.

LITTLE OLD LADY
I will, I will... would you like some delicious candies?

She opens a beautiful candy dish. When the lid is raised a musical tune plays.

LITTLE OLD LADY (CONT'D)
Help yourself.

DETECTIVE
(smiles)
Thank you.

LITTLE OLD MAN

Shall we, Mom?

LITTLE OLD LADY
Yes!!!

The little old man steps behind the little old lady and holds onto her trips. Together they start a choo-choo train shuffle dance around the coffee table to the beat of the candy music. They begin to sing.

LITTLE OLD MAN AND LADY
We like you
We like you,
We like you so much
We want you to stay in our home.
We want you,
We want you,
We want you so much
To stay here and not out alone.

We've got a surprise!
Now... close your eyes...
A surprise for your very own.

When they say "now close your eyes," the Detective covers his eyes and after the song he opens his eyes and the little old man and lady are disappearing way up the stairs.

LITTLE OLD LADY
(sweetly)
Good night.

The Detective eats a few of the candies which he finds very delicious. It's when he leans back that he notices the beautiful woman staring at him from somewhere outside.

The pool of blood down the street begins to get small ripples on its surface as sounds begin to swell.

The Detective stares back at the beautiful woman, transfixed by her smile. They stare, her head becomes bigger and bigger and is now superimposing over the walls of room which he sits. The sounds and the lighting changes. Her smiling face continues to hover. The Detective continues to stare. Her head begins to pulsate with light and, although her lips don't move, her beautiful voice says:

BEAUTIFUL WOMAN

Hello again.

The house itself begins to vibrate. Outside we see that the house is moving as lights zoom past the window... going faster and faster. Inside the house, the Detective begins to distort and float. He elongates until he stretches to almost the length of the room. The sounds are very intense now. The lights in the room buzz off and on and a roar wind comes up and then all is dark. Suddenly, an explosion takes place in the center of the Detective's elongated body and Mr. Fry is blown out.

Mr. Magic in his diner, senses something.

In a flash of light, the beautiful woman is gone and the Detective is chasing Mr. Fry down a street into an old machinery warehouse with a black oil stained dirt floor. The Detective overtakes Mr. Fry in this building and draws his pistol.

MR. FRY
No, no... Stop it. Don't you kill me... it's all Hank Bartells stupid... stop it...
(he has a coughing fit)

DETECTIVE
You never had any information for me... you work for Mr. Magic.
(points the pistol at Fry)
Sit down.

MR. FRY
(sits in an oil spill)
Yes, I did have information, you want to know what it was?... It was that you're stupid... you're so stupid you might as well be dead... I hate you.

DETECTIVE
I'm going to shoot you in the legs.

MR. FRY
(screams)
I'm part of you... you stupid!!!

DETECTIVE
(also screaming)
You're killing me!!!

The Detective shoots Mr. Fry in both of his thighs. Mr. Fry flips back on the ground fast and vomits out some fluid then screams and lunges at the Detective. The Detective jumps back, Mr. Fry keeps coming - laughing weirdly.

DETECTIVE
STOP!

Mr. Fry doesn't stop so the Detective has to shoot him in the head. Mr. Fry goes down. Out of his mouth rolls a one foot long slug. Mr. Fry gurgles and sucks air, but soon dies. The Detective stamps on the slug which squeals in pain then the slug is a crawling bug hurrying across the dirt. The Detective stamps on it. It changes to a tiny screaming spinning bug. The Detective stamps and stamps. Then suddenly, up pops Mr. Magic. The Detective runs back in fear. Mr. Magic stares at him.

We're back with Ronny, moving backstage to a room where Ronny is sitting with the rest of the band. Fred gets a big black electrical box out from under a table and takes it over with the rest of the guys and Ronny.

JOHNNY
You better not let Dan and Bob see that.

FRED
I won't. Hey, Ronny, look at this.
(Ronny looks)
This is going to give you more electricity... get a BIG SHOCK.

RONNY
No.

FRED
We're gonna give you a big shock tonight!

RONNY
No, no!

AL
You little zit... you're going to be all over that stage tonight.

They laugh.

AL (CONT'D)
He's gonna need those doctors tonight.

They laugh some more. Ronny starts to cry, but he doesn't cry very well, just little sobs.

JOHNNY
Hey, we're just havin' fun.

RONNY
Bob... Dan.

JOHNNY
They'll be here in a minute, don't worry. Shit... what a little worrier.

FRED
We'll give him something to really worry about tonight.
(laughs)

JOHNNY
Shut up, Fred.

Mr. Bucko is backstage looking for Dan and Bob. Dan, Bob and Deborah are talking together in the back. Mr. Bucko approaches them.

MR. BUCKO
Where have you been? Ronny was calling for you... you better get in there and get him ready. Here's your check for this month. It's smaller than usual... we had heavy expenses. You understand that don't you? I'm sure you do.
(Bucko starts the walk away.)
By the way, we're doing the first two numbers with Electra tonight, I want Ronny in good shape. Come on... go... go!

Dan and Bob and Deborah head for Ronny's room.

BOB
We're going to go, don't worry, Bucko.

DAN
Then it's tonight? All agreed?

They all shake hands together.

DEBORAH
My darlings.

A stage curtain, bright lights, audience cheers and applause as the M.C. comes out to introduce the night’s show.

M.C.
Tonight!!! RONNY ROCKET!!! ELECTRA CUTE!! THE BIG SAX BAND. Ladies and gentlemen, RONNY ROCKET AND ELECTRA CUTE!!

The curtain opens. Ronny is onstage with the band. There is a long drum roll, then Johnny plugs Ronny in. He starts vibrating and sparking. Electra Cute comes tap dancing in from the side. She tap dances up to Ronny and touches him and suddenly she's all aglow. She starts shrieking out a high pitched song. Her act is that she sings and moves as if she's being electrocuted by high voltage. She sings two songs. After the first song, she dances over to Ronny to get a new charge from him. She really gets going. Ronny gets going, too, but pretty much ends up banging his head against the floor over and over again and occasionally shoots out some sparks. Electra Cute gets lots of applause when she finishes... then she leaves. Johnny helps Ronny back up to the microphone. He mumbles a few things and the audience applauds thunderously. Then Ronny falls over. Johnny signals to Fred and he pushes one of the levers on the new black box. There is a loud humming sound and the lights dim. Ronny starts flipping. Johnny helps him up again. This time the band starts right in. Fred gives another jab to the lever. Ronny mimicks out one of Johnny's songs. The crowd is loving every minute of it. Just at the one song ends the music seques into another tune, the lighting changes and a back curtain opens. Out come twenty heavy-duty saxophone players, rocking together with Ronny Rocket. Ronny is flipping and jumping, sparking and smoking and finally moaning bug-eyed on the floor after his wig blows off sometime during the number. His bald head with some fat brown hairs, is sweating and when Johnny pulls the plug, Ronny collapses and writhes in a bad fit on the stage floor. They close the curtains. The audience stamps and yells for more Ronny Rocket. Dan and Bob rush out and carry Ronny to his room. They give him a shot. Ronny is in real bad shape. Deborah sits at his side holding his little hand. Upon checking the electrical chest device, Bob notices that the rubber bag is filled with green fluid.

BOB
Look at this.

DEBORAH
What is it?

DAN
Poisons... from too much electricity.

Bob lets some of the fluid out and puts it in a small jar and holds it to the light. The fluid smokes a bit.

BOB
It's cloudy, too.

Mr. Bucko comes in.

MR. BUCKO
Fix him quick... we've got another show coming up.

DAN
No more tonight, he's out cold.

MR. BUCKO
(yelling)
Don't you give me he's out cold, again. Don't you give me he's out cold. He better be out on that stage tonight, and soon!!

BOB
Look at him.

Mr. Bucko looks down momentarily then up at Dan and Bob.

MR. BUCKO
FIX HIM!!!

Dan reaches into his bag and begins pouring out a bottle of clear liquid onto a large cotton pad. Bob catches on just as Dan jumps on Mr. Bucko. Bob leaps up also and together they administer the knock out drug to Mr. Bucko. He falls on the floor.

In front of the backstage area a crowd of girls is being held back. They are screaming for Ronny. Bob and Dan carry Ronny out back to the car with Deborah. They lock the door on Mr. Bucko before

leaving. The four of them drive through the night. They carry Ronny up to the laboratory and put him in the special chair after double locking the door. They hook Ronny up with - all the wires again and set to work on him. Deborah is helping by giving moral support.

Meanwhile, downstairs out on the street, a car pulls up to a screeching halt. Mr. Bucko and Mr. Green are in the back seat.

MR. BUCKO
(very mad)
I want all of them down here.

MR. GREEN
Be right back.

Mr. Green starts up the stairs. He goes around a corner and up more flights of stairs. The hallways are hard and barren and Mr. Green's footsteps reverberate through the building.

Inside the laboratory, they all hear the steps at about the same time, they freeze. Mr. Green knocks on the laboratory door...he knocks again. He rattles the door and tries to open it. He waits and listens. Inside they remain frozen. Mr. Green goes back downstairs, but not before noticing that the lights are on. He goes out to the car and sits down next to Mr. Bucko.

MR. GREEN
They're locked in there... the lights are on... they're not answering our call.

MR. BUCKO
(turns to Green)
Those bastards just killed themselves... Let's go.

Mr. Bucko and Mr. Green start up the stairs. Inside the laboratory, they hear footsteps again. More of them.

DAN
Deborah, get in the closet.

DEBORAH
No, I stay with you, where I belong.

DAN AND BOB
No.

DAN
Get into the closet... There might be trouble... please!!

Deborah goes into the closet... Dan pushes a bolt on the door so she can't come out and get hurt. Just then, Green blows the door open with a big hand gun. Mr. Bucko and Mr. Green step into the laboratory and face Dan and Bob. Ronny is still sitting in his chair and he is asleep.

MR. BUCKO
(quite loud)
Terminate their lives!

Mr. Green raises his gun.

DAN
RUN!!!

Bob and Dan start running around the laboratory, trying to get to a safe place behind the big machinery. Mr. Green fires a shot. It strikes machinery and some sparks fly. The needles on some dials move and a humming sound is heard. Ronny starts coming to.

Mr. Green moves and sees Bob. He fires, but misses again. Ronny starts to moan.

BOB
(fear in his voice)
Get out of here Bucko, and leave us alone.

MR. BUCKO
(calmly)
You'll be alone in a minute.

Mr. Green fires again. He hits a bunch of dials and controls. Needles jump and Ronny's head goes back. He sits up some and starts moaning louder. The humming sound continues and other electrical sounds begin.

DAN
(from his hiding place)
You okay Bob?

BOB
(yells backs)

Yeah!! Okay.

Dan picks up an old wrench and throws it at Mr. Green. It misses.

DAN
Out BUCKO!!

Mr. Green moves slowly up between the machinery. He spots Bob. He fires just as Bob sees him. Bob is dead... a bullet in the chest.

DAN
Bob? You okay... Bob?

Mr. Green turns to pursue Dan.

DAN (CONT'D)
Bob!!

Ronny is screaming now, very loud and the machinery is whinning and humming.

DAN (CONT'D)
I'm going to get you, Green... Bob!!!
BOB!!

Dan comes rushing out suddenly from behind the machines. He rushes toward Mr. Green. Green fires at him and blows Dan back but somehow the bullet doesn't kill him. Mr. Green fires again but his gun is empty. As he reloads,

DAN
(trying to get up)
Bucko... you've wrecked us!! You wrecked us!! You wrecked us!! BOB!! BOB!! BOB!!

Ronny's still screaming and the machines are loud. As Dan pulls himself up he comes face to face with the screaming Ronny.

Mr. Green has reloaded his gun. Mr. Bucko smiles. Dan turns and Mr. Green shoots him in the head.

Mr. Green then goes around pulling out all the plugs. The machinery begins to whine down and finally the machines and Ronny are quiet. But... there is still a scream and a pounding on the closet door. Mr. Green fires a shot through the door, the scream stops and there is a thud.

Deborah is gone, also.

MR. BUCKO
Get the kid and let's get out of here.

MR. GREEN
You want any of this stuff?

MR. BUCKO
Not I'll get my doctor to look after him from now on, he doesn't need this junk.

Mr. Green undoes Ronny from the wires and picks him up. Ronny is moaning.

RONNY
(moans)
You wrecked us.

Mr. Green carries Ronny out of the laboratory. Mr. Bucko turns the lights off and follows him. The door slams shut. One small light remains on. It illuminates Dan's arm and head and Ronny's special chair.

Mr. Bucko's smiling face... big cigar as he watches the tail end of a performance of Ronny Rocket. The music is pounding away.

MR. BUCKO
(to Mr. Green)
See, the kid's doing fine.

They continue to watch Ronny. Ronny gets weaker and weaker.

MR. BUCKO (CONT'D)
(yelling to the band)
Give him more juice!!!

He hand signals "more juice" and Fred pushes gingerly on the lever. When Ronny doesn't show much improvement, Fred inches the lever forward more and more. Ronny starts sparking and smoking and vibrating on the floor, but luckily, for him, the song is over. When Johnny unplugs him, Ronny just falls asleep.

Backstage, the doctor and the band are laying Ronny on the cot. Ronny is having a strange fit. His eyes are rolled back and his back is arched and he's biting his tongue. Mr. Bucko is there

watching Ronny although he's the only one who really isn't aware of Ronny's deteriorating condition.

MR. BUCKO
Whatdya mean? Whatdya mean?-

DOCTOR
I told you I didn't know how Pink and Platinum did this. He's dying I'm telling you!! I can't figure out what they did.

MR. BUCKO
I told you to watch them... see what they did!!!

DOCTOR
I'll try to do something for him, but I don't know how.

Ronny is convulsing pretty bad.

DOCTOR (CONT'D)
You guys better clear out.

As the band leaves, the Doctor begins to check various areas of Ronny. Mr. Bucko watches him.

MR. BUCKO
Whatdya think?

DOCTOR
I don't know how he works!!! Maybe just let him rest.

MR. BUCKO
Alright, he can rest for a while, maybe a few days.

DOCTOR
Maybe a few weeks.

MR. BUCKO
A few days.

Ronny is writhing around now and the bag on the chest device is dripping out green smoking fluid. Ronny is gasping for more air and he's sweating.

At night, Ronny is resting in his cot. He has pillows stacked up behind him and he's in a sitting position. He's dozing and then waking, then dozing. The band members are getting dressed up to go out. They are wearing fancy black suits and fancy shoes. The room is all smokey from their cigarettes. When Ronny wakes, he calls out for Dan and Bob.

RONNY
Bob?... Dan?

The rest of the band pays no attention. They continue to dress. When they're finished, they begin gathering at the door by Ronny's bed. Fred gets an idea and goes to his bass which is leaning against the wall, plugs it in, then plugs Ronny in. Ronny is dozing again. Suddenly, Fred turns the controls on his bass up full and hits it against the wall. Ronny bolts forward and lets out a horrified painfilled scream. Everyone laughs. Ronny starts swallowing in a funny way.

JOHNNY
Hey, let's get outta here anyway. I can't breathe in here.

AL
I can't breathe in here either. Let's go.

They all file out. They don't say goodbye or anything to Ronny. Ronny is left alone and he has been hurt by Fred's trick. He's trying to keep from vomiting and he's scared looking... he keeps swallowing and holding his throat. Soon, though, he vomits up a little blood. His eyes tear up and he cries.

RONNY
(crying softly)
Bob?... Dan?

He tries to wipe off the blood from his bed. He leans back continuing to cry softly alone in the room.

Mr. Bucko's face close up. He's speaking on the telephone. His cigar is going up and down in his mouth. Behind his sweaty heavy face are venetian blinds.

MR. BUCKO
We've had a little trouble, but he'll be there... don't worry. We're going to go

all out. That little bastard's going to do the show of his life even if it kills him. Everyone thinks he's slacked off? Well, just wait. He'll be there with bells on. Ronny Rocket will be there. You tell 'em. The little bastard will be there with bells on.

The doctor is in with Ronny. Ronny is asleep. The doctor lifts an eyelid and peers into the eye with a little light. The doctor then gives Ronny a shot and then leaves the room. He gets his plug and spotting the nearest outlet begins to crawl over to it. He is just barely there when four groupie girls sneak into his room. Ronny turns. They begin ooohing and ahhing as they circle him. Ronny lies helpless by the wall. The girls come in closer. They begin to touch him. They keep saying his name... "RONNY ROCKET" over and over again. One of them gets bold enough to kiss him, then the others yell and giggle out "let me, let me"... Pretty soon they are all pressed in on him kissing him and feeling him, and feeling him.

Just then the CLEANING LADY comes in to sweep and mop. She spots the girls all over Ronny.

CLEANING LADY
Get away from him... get on out of here... OUT!! OUT!!

She swings her mop at them and the girls go running out screaming. The screams die off. Ronny again tries to plug himself in but the cleaning lady is on him.

CLEANING LADY
... now you get back in bed. You shouldn't ought to be out on the floor, that's where I'm going to mop. I'll just set you right back where you belong in that bed of yours. My little girl... she talks about you... yes, she does... she thinks you're somethin' special. You're just a little red headed animal, I say... she'd like a tuft of your hair, I'll bet. I'm just going to get her a tuft of your hair. I'm just going to...

When she pulls at his hair, the wig comes off.

CLEANING LADY
... oh my God ... he's bald. Well, I'll Just tell my little girl about this and bring her one of your real hairs.

She plucks out one of the long fat brown hairs. It makes Ronny whine when she pulls it out. She puts the hair in her pocket.

CLEANING LADY (CONT'D)
I'll just tell her about you... you're just a mess. My God, I'm going to get another one of your hairs for my little girl's friend.

She goes and starts plucking out another.

NIGHT - A marquee above the concert hall saying:

"RONNY ROCKET
ELECTRA-CUTE
BIG SAX BAND
and BILL X"

Inside, the audience is loud and gets louder when the M.C. comes out on stage.

Backstage, Mr. Bucko grabs Fred before he gets into position with his bass.

MR. BUCKO
I want him hot tonight, don't be afraid to goose him real good. I mean it, I want him HOT!!

FRED
Alright, Mr. Bucko I will.

He joins the band on stage. The M.C. is just saying "and now... Ronny Rocket." The curtain opens. The audience screams when they see Ronny. Johnny plugs him in. Fred has the lever set at five. Johnny hits his guitar and Ronny shoots a scream spark forty feet into the audience. The band begins to go. Ronny twitches to the beat and makes his sounds. When he begins to falter his eyes roll back and his head bounces up and down and he falls down. Fred knows to up the lever to a higher number. It now goes up to six. Ronny's face shows pain. We get closer and closer to his pain-filled face until we're full close-up.

Dissolve to the Detective facing Mr. Magic in the big warehouse building. The Detective turns and there is a big fifteen foot round face of the smiling woman also in the warehouse. She is vibrating with light. The smiling woman speaks to him in a beautiful musical bell tone way.

SMILING WOMAN
Be with me... easy.

The Detective looks at her in a longing way. Mr. Magic stares at the Detective in an evil way. He starts moving closer to the Detective creeping up on him, The Detective notices this and becomes frightened.

SMILING WOMAN
... easy...

The Detective looks back at the smiling woman. He begins to float up. He begins to travel toward the beautiful smiling woman, and away from Mr. Magic. The Detective is now up in the air, stretched parallel to the oil stained warehouse floor, heading toward the beautiful smiling woman. Suddenly Mr. Magic grabs the Detective's ankles and holds on, however, the rest of the Detective continues to float toward the smiling woman. He stretches or elongates. Now it seems that the smiling woman is pulling the Detective through a tunnel of dark and light, dark and light, faster and faster, always her beautiful smiling face pulling him.

Meanwhile Mr. Magic is pulling the Detective's legs, ankles and feet, (with black shoes) into the door of his diner. The legs have been stretched and they stretch further until he places each foot on his magic table. He gets the purple lady and the man with the greasy hair to each old onto one of the Detective's feet. The stretched legs are all the way across the room, out the door, and go on and on into blackness to wherever the rest of the Detective is. The Detective is still following the woman, now she is huge and enormous filling a huge part of the sky over the horizon. The Detective is floating toward her way above the city down below. The Detective is now also very large. He continues toward the woman and as he goes he passes over Mr. Magic's diner. Mr. Magic runs out jumping over the Detective's legs only to see the main body of the Detective 200 feet up in the air, his body is huge and stretching across the sky toward the gigantic smiling woman, now like a second earth looming on the horizon. Mr. Magic fires lightening bolts up at the Detective. They don't stop him. Mr. Magic fires more shots up into the sky at the enormous Detective.

On the stage. Electra-Cute is tap dancing and singing while she glows. Her glow begins to diminish so she tap dances over to Ronny, who is holding the microphone and screaming, and gets another jolt of electricity from him. She lights up very bright and the power of the jolt causes her to scream also and tap dance very fast. Ronny's box, which Fred has, is now up to seven.

Mr. Magic runs into the diner while the Detective floats unharmed overhead. Mr. Magic looks into the magic table. He again runs outside shoots more bolts of lightening then comes in. He is very mad. The purple lady and greasy man still have the Detective's feet. Mr. Magic then reaches down into the magic table and thrusts hard at something there. As he does this

-----The whole city seems to yell in pain.

-----Ronny 's face screams in pain.

-----The Detective in the sky screams with pain.

All seem to be connected.

Mr. Magic rushes out but he sees he did no damage. Back inside, he repeats the thrusting. As he does this

-----The city yells out again, many yellow lighted square windows go dark. The city gasps.

-----Ronny, on the floor on stage, bleeding and screaming.

-----The Detective screaming in the night sky.

On the stage now, Fred is putting the needle up to eight because there is some movement at eight. Mr. Bucko can't stand watching anymore and comes out on stage behind the equipment, catches Fred's attention and Fred gives him the box. Mr. Bucko immediately shoves the levers to the highest at ten. Ronny starts vibrating and bleeding and screaming then gets up, but just holds on to the microphone screaming.

Mr. Bucko runs the lever down a bit then back up. Still screaming. The music is intense. Ronny falls over as Mr. Bucko brings the lever down then he goes up when the lever goes up. Electra-Cute is running a little low now and she dances over to get another shock from Ronny. Fred looks at the lever at ten, then at Electra-Cute, but yells at her too late. She touches Ronny and the power blows

her across the stage and she turns into a black burnt cinder in a dress. The music seems to get louder then, and the crowd roars.

Inside the diner, Mr. Magic stands on his toes then goes back down. He turns into the Doughnut man. He bugs out his eyes and smiles. The purple lady and the greasy man laugh. Some dirty men at the counter laugh. The Doughnut man bugs his eyes out again and smiles. This time his smile changes and he roars and puts his hands into the magic table.

The Detective in the sky winces and screams.

-----The "City Diner" sign goes off in the city.

-----Ronny falls on the floor.

The doughnut man's scream roars in the diner so loud that it vaporizes three men's heads at the counter into a blood shower.

-----Bill sits in his livingroom clutching his chair...his lights vibrate and go off.

-----The Big Sax Band plays heavy music. Ronny's head bangs up and down on the floor, bleeding.

-----Pop is holding on to the counter in front of him. The windows in his place are rattling.

-----The Detective is traveling faster now, stars race past him as he goes into space towards the smiling woman.

Inside the diner the Doughnut man's eyes bug way out and he smiles. The purple lady and the greasy man hold tight to the Detectives feet. They look up and Mr. Magic (as Hank) is back, He rushes outside. The Detective is now filling the sky along with the smiling woman. Mr. Magic sends a few more shots of lightning but to no avail. Just then the smiling woman begins to turn into vapor clouds, starting at the top of her head down to her chin, she changes into cloud symbols shaped just like the ones Ronny drew for the detective. After they are formed, the Detective floats into the circle symbol.

Inside the diner, the purple lady and the greasy man suddenly release the feet because they now glow white hot. The feet fly out the door across the space and follow into the circle symbol.

ALL BECOMES SILENT

Mr. Magic looks into the table. There inside he sees the detective floating towards the Gold Ronny. He floats inside of it.

MR. MAGIC
He did it.

Mr. Magic begins to scream silently. All is quiet.

Now we see the Detective floating in golden light. He floats to a small golden temple building in the golden light. He breaks the seal on the double doors and pulls them open as he floats. White golden light fills the screen.

-----Bill's livingroom goes to light.

-----The wart lady's place goes to light.

-----Mr. Magic gets smaller and smaller and turns into a black tar man then to a tar ball, getting smaller.

-----Ronny starts to float up on stage, ten feet in the air.

-----The city turns to gold.

-----The black tar ball disappears.

-----Ronny glows golden light.

-----The Band and Mr. Bucko disappear in gold light.

Ronny floats gold in a blue-black space sky.

The Detective merges with Ronny.

The smiling woman merges with Ronny.

The golden city is golden inside Ronny.

Ronny moves his hands and Bob and Dan and Deborah, as little angels, float around him.

Ronny sings a beautiful cosmic love song and all goes to gold.

THE END